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Gerard Dou

Wilhelm Martin

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GERARD DOU

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1902



GERARD DOU

BY

W. MARTIN, LITT.D.

SUBDIRECTOR OF THE ROYAL GALLERY OF PAINTINGS
AT THE HAGUE

TRANSLATED FROM THE DUTCH BY
CLARA BELL



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PREFACE

UNLIKE most of the famous Dutch artists of the seventeenth century, Gerard Dou has never yet been made the subject of a monograph in English ; and the present volume is in fact no more than a translation condensed from a recent work by me.

Gerrit Dou (in England more commonly known as Gerard Dou, or Douw—he signed his name as G Dov) achieved fame even in his lifetime. Though not a great genius, he created a style of art which at once and for long after captivated public taste, and many pupils followed his lead. His works brought him high prices, and, from the first, found their way into important collections. And as his life (1613-1675) coincided with the golden age of Dutch painting, he is a suitable central figure for a sketch of the history of art in Holland, and especially in Leyden, during the seventeenth century. I have attempted in this volume, so far as Dou's life affords the opportunity, to represent the condition of art in his time. I have studied the registers of the Guilds in the Leyden archives, and compared the data with those from other sources, and have examined various authorities to enable me to make the picture complete, supplementing the information by a reference to paintings and prints of the period, as well as to various unpublished documents—wills, letters, etc.,

which supply many interesting details—and have occasionally rectified the statements of published authorities.

By the kindness of the trustees of the fund left by Mr. H. Vollenhoven to enable students to travel, I have been able to collect such materials as were not to be found at home. I thus filled up some gaps in our knowledge of Dou's life, and corrected many errors in the attribution of his works, and I hereby record my gratitude.

Not less are my thanks due to the trustees of the Leyden University fund, who helped in the production of the book. I have also to express my acknowledgments to Prof. Dr. P. J. Blok, of Leyden ; Dr. A. Bredius, of the Hague ; to Dr. G. Hofstede de Groot, and to Heer E. W. Moes, of Amsterdam.

I might name many more both at home and abroad, but will only mention, for English readers, Mr. Sidney Colvin of the British Museum, and Mr. Salisbury of the Record Office, though I am not less indebted to curators and directors of collections in France, Germany and other lands.

Finally, let me return my hearty thanks to Mrs. Bell, who has translated the book from the Dutch into English, and accomplished a difficult task with great care and accuracy.

W. MARTIN.

P.S. Dr. Martin has been good enough to revise the spelling of Dutch names.—C. B.

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GERARD DOU

CHAPTER I

ART IN HOLLAND AND ESPECIALLY IN LEYDEN DURING THE SEVENTEENTH CENTURY

LEYDEN held a foremost place among those towns in the Netherlands which developed rapidly in the early years of the seventeenth century. The influx of industrious craftsmen, driven northward from Flanders, and the foundation of a High School, whose professors presentiy raised it to be the head-centre of learning in Holland, together with the establishment of the Collegium Theologicum, where Calvinism was taught, combined to open a new era to Leyden, which soon outstripped the other cities of Holland in extent and prosperity. By 1695, when its borders were for a second time enlarged, the very appearance of the buildings showed its rapid development.

The Reformation had done much to change its aspect. Church buildings had become the property of the town and were appropriated to new uses ; the convents being taken for municipal purposes, hospitals or libraries. The three great churches (the Hooglandsche, St. Pieter's, and that of Our Lady) were whitewashed over the pictured walls, and the old wood-carvings not already destroyed

were daubed over with paint. Even buildings of which the uses were left unchanged were altered. Thus a new wing was added to the old prison of the Gravensteen, adorned with wood-carvings by Xavery (1672); and the Burcht, the most ancient example of a fortress in the country, was modernized by the addition of a stone gate with the arms of the Government.

Leyden was still further transformed by the erection of new dwelling-houses, which were aligned in broad, straight streets, and the good citizens prided themselves on beautifying and improving their native town. In 1576 a new tower was begun at the back of the old town hall, and finished in the following year; and twenty years later the town hall was itself provided with a new façade in the peculiar Renaissance style which marked the transition from the old Flemish to the New Dutch architecture—still of the traditional Flemish-classic design, but with the first attempts at more modern ornament. At the same time, on the other side of the Breestraat, the house known as the Rijnland House¹ was renovated with the façade which still distinguishes it, and a year later the *Triviale* School was built, very much in the same style.

The number of new buildings was constantly added to after the extension of the town in 1610, and in 1640 the *Lakenhal*, or Clothworkers' Hall, was built in the new suburb; it is typical of the Dutch style of the middle of the seventeenth century, free from all Flemish influence. We see from the ornament and detail that the architect had the buildings of Amsterdam in his

¹ It was the hall of the Dyke Reeves of the Rhine districts of the Netherlands.

mind. This is further seen in the two new churches subsequently erected, the Marekerk and the Waardkerk; the Waardkerk being almost a copy, somewhat simplified, of the Zuiderkerk at Amsterdam. The same influence is evident in the dwelling-houses of that date, and it contributed largely to stamp on Leyden the aspect it even now bears.

And while the town was thus being beautified with fine façades, equal care was given to tasteful decoration within. Rich carpets and furniture adorned the reception-rooms of every Corporation. It is beyond the scope of this work to enlarge on the progress of the industrial arts in Leyden, but the subject is worthy of study. We have only to recall the statue in carved wood of *Justitia*, which stood in the Court of Justice, the fine carving of the mantelpieces in the Town Hall and the Rijnlandshuis, and the tapestry of *The Relief of Leyden*, now in the Municipal Museum. The carillons in the towers of the Town Hall and of the Silkworkers' Hall date from this time, and are mentioned with admiration by many travellers.

We must restrict ourselves here to the progress of the painter's art, not merely to estimate the interest taken in it by the Government and citizens, but also to form some idea of what works of art were to be seen in Leyden, as a possible encouragement to such a man as Gerard Dou, or as likely to guide his taste in any particular direction.

Leyden, in fact, could boast, at the beginning of the seventeenth century, of various works by earlier masters, which had escaped the "raging torrent of iconoclasm," as Orlers calls it. Besides *The Last Judgment* by Lucas

van Leyden, there were two triptychs and a painting in water-colours by Cornelis Engebrechtsz., and one or more paintings by Jacob Clementsz.,¹ all of which were preserved in the Town Hall; two small triptychs in the chapel of the Saint Annahofje, spared by the image-breakers, and a few old pictures in certain hospitals. There were also to be seen here and there in citizens' houses (in 1640) paintings by Cornelis Kunst, Lucas Cornelisz. de Cock and Aertgen van Leyden, and even an altarpiece by Engebrechtsz., which belonged to the van Lockhorst family. Lucas van Leyden's *Last Judgment* was especially prized, and the Municipality valued it so highly that an offer from the Emperor Rudolf von Habsburg to buy it for as many gold ducats as would cover it was at once refused.

Presently a demand arose for works by living painters, for the adornment of public and private buildings. Not long before the building of the Silk Hall, the Burgomaster and Alderman Isaac Claesz. Swanenburch had, by the desire of the Municipality, painted six pictures in a set, representing the various processes of the "drapery-craft." His son, Claes Isaacsz., a few years later, executed a great mantelpiece for the Burgomasters' Chamber in the Town Hall, representing the "history of King Pharaoh in the Red Sea, and the Leading of the Children of Israel in the Desert," as was set forth in verse above the picture, which has totally disappeared.

In 1615 Pieter van Veen painted *The Relief of Leyden*

¹ It may be noted here once for all that the terminal *z.* of Dutch names stands for *soon* = son (as *dr.* at the end of a woman's name does for *dochter*), and should always have a supplementary stop to show the abbreviation.

to decorate the Town Hall, and twenty-five years later the Municipality ordered "Jan Lievensz., born a citizen of Leyden," to paint an incident in the life of Scipio Africanus, "according to Livius." In 1664 an *Allegory of Peace*, by Ferdinand Bol, was added, and a number of cabinet pictures by other painters; a portrait of Burgomaster J. J. Orlers, by A. de Vries; and pictures by Flinck, A. Brouwer and van Tol, a flower-piece by Mignon, etc., now all in the Municipal Museum. The "Great School" also had a picture, representing *Human Life*, painted to order by Joris van Schooten in 1624 for the Government, at the price of 100 gulden. This, too, is now in the Municipal Museum.

When the new Cloth Hall was built, in 1640, it was adorned within, as the old hall had been, with paintings of symbolical subjects referring to the cloth trade, and other pictures found a place on its walls.

The Dyke Reeves of the Rijnland in like fashion decorated their new hall with pictures. They not only "caused to be painted and baked twelve ovals (of glass) with coats of arms" for the windows of the great hall, which may still be seen there, and adorned every part with carved work and images, but they commanded pictures to be painted, especially for the great meeting or board-room. Thus, in 1654, Cæsar van Everdingen painted, for 1,200 gulden, a large piece representing Count William II. granting their old privileges to certain nobles of the Rijnland. Dirk Maes also painted a picture for them; Jan Lievens executed a piece for the mantel representing *Justitia*,¹ and his son, Jan André Lievens,

¹ For this he asked 400 gulden, but was only paid 280, as is proved by the Accounts for 1670. K. de Moor restored this work

in 1666, painted a picture with a *Mathematicus* put in by his father. And they added the still fine painted ceiling of the great hall, and many other pictures.

Though allegorical and historical paintings had been preferred for these decorative works, in the library and the Doelen¹ portraits predominated. The library had a large number of portraits which for the most part are still to be seen there. Two full-length figures represented William the Silent and Maurice, while the walls "were adorned and hung with various effigies or counterfeits" of other gentlemen, "professors in Leyden or other learned men." In the Doelen were the seven archery pieces by Joris van Schooten, containing the "counterfeits of all the officers of seven companies of the archers," which, with an eighth by the same hand, and some portraits painted in 1657 by Jac. van der Merck, are all preserved in the Municipal Museum.

The directors of hospitals and of the Courts of Justice, and the masters of the guilds and other societies also encouraged portrait-painting in Leyden. Great numbers of such pictures are to be seen in the Museum ; among the most important are the portraits of the Governors of the Pest-house, by A. C. Beeldemaker, 1667 ; of those of the Orphanage of the Holy Ghost, by Abraham van den Tempel, 1669 ; and of the St. Cecilia refuge, by J. de Vos, 1662 ; and as several independent portraits are also preserved in the Municipal Museum at Leyden, it is evident

in 1699 and added his own initials. The elder Jan Lievens received 100 *ducatons* for the *Mathematicus*.

¹ The Doelen were the places where the citizens practised archery ; the reception-rooms attached were, in every town, hung with portraits of the officers of the regiments.



Hanfstängl photo]

[Berlin

REMBRANDT'S MOTHER

Plate 2

that the magnates of the town gave the portrait-painters plenty of work.

Pictures of *genre*, landscapes and still-life, besides sacred subjects, were also to be found in these institutions ; many of these have disappeared, but no less than ten remain of those from the St. Cecilia refuge, and five from that of Jan Michiel, all now to be seen in the Municipal Museum.

But the citizens, even more than the city magnates, ere long began to collect pictures. The number of amateurs steadily increased in Leyden. There were already several collections in Holland by the end of the sixteenth century, especially at Amsterdam ; and by the middle of the seventeenth new purchasers constantly appeared, mostly rich merchants of the Hague and other cities ; and Leyden could count many "lovers of painting" among her citizens.

Arent van Buchel, a lawyer of Utrecht, himself a collector, has left a record¹ from which we learn the names of these amateurs. He was in the habit of visiting Leyden, and knew several of them. Cornelis Boissens, an engraver, was his very good friend ; he chiefly collected prints, but also had some drawings which were subsequently engraved, and a few pictures. It is not always quite clear from Buchel's account (written in 1622) which were which ; but besides drawings by Italian and German masters, he owned examples—paintings, drawings or engravings—of the old Leyden masters, Lucas and Aertgen.

Johan Overbeeck collected paintings only. In his notes for 1626 and 1628 Buchel mentions, as belonging

¹ Published in "Oud Holland," vol. v., p. 143 ff.

to him, pictures by Rubens, Coninxloo and others less famous, while the modern school was represented by Percellis and Bailly, who had executed portraits of Overbeeck and his wife in pen and ink, in which Bailly was peculiarly skilled. Orlers tells us that he began in 1623 "to make certain persons in small with the pen . . . very curiously and properly wrought."

Theodorus Screvelius, Rector of the Triviale School, had a small but important collection. He had previously lived at Haarlem and bought most of his pictures there. He had been painted with his wife by Verspronck, and he himself sat also to Frans Hals and to a third painter, of Haarlem. He, too, had some works by Bailly. The lawyer Heer Backer, in 1622, had but one portrait, and as far as we know not a single work by any Leyden painter; Rubens, Frans Floris and Titian, are the most famous names in his catalogue. Indeed, only one of the collectors enumerated by Buchel, the wine merchant, Schellinger, had been painted with his family by a Leyden artist, Isaac Claesz. van Swanenburch. We can, however, gather from these unconnected notes that there were several amateurs and certainly two collectors in Leyden, Boissens and Johan Overbeeck, who probably encouraged the native painters; Overbeeck certainly did, for in 1642 Angel dedicated to him his "Praise of the Painter's Art," which treats chiefly of Art in Leyden.

Beyond the information to be obtained from Buchel's notes little is known about the collectors in Leyden. We are incidentally informed that Scriverius had some interesting pictures; his own portrait by Frans Hals (now in the Warneck Collection, Paris), *Three Musicians*, by the same painter, and works by Rembrandt, Lievens, Wou-



REMBRANDT'S MOTHER

(The Hague

Plate 3

werman and others. Many of the painters of Leyden possessed and dealt in works of art.

It may be inferred, however, that about 1630 the Leyden portrait-painters were those who were chiefly employed there, and that van Schooten, and more especially Bailly, were in considerable request. But by about 1650 the younger generation of painters began to be patronized; two gentlemen of Leyden, Dirck van der Snoeck, a surgeon, and Simon van Swieten, a brewer, about this time owned works by Hendr. van Steenwijck; and pictures by Leyden painters were included in collections such as that of Simon van Vliedthoorn.

The best known collection is the "Cabinet de Bye," formed at this time and exhibited at Leyden, which consisted exclusively of works by Gerard Dou. This painter was the first of the younger generation who was not compelled by lack of employment to remove elsewhere, as Rembrandt and van Goyen had been obliged to do. There seemed to be no room for a portrait-painter in rivalry with Bailly, and a landscape-painter had even less chance of success. Dou, the first painter to reside permanently in Leyden, was also the first to form a school there which gave a strong impetus to the evolution of domestic *genre*.

The first writer to name the great collector, Johan de Bye, was Monsieur de Monconys in his diary.¹ This gentleman was at Leyden on the 17th of August, 1663, and visited not only the chief sights of the town but also the most noted painters, and finally went to see M. de Bye (whom he calls Beyau), since he had "a great many pictures by Dou." M. de Bye was an amateur

¹ "Journal des Voyages de Monsieur de Monconys," 1647.

and collector, who was also a dealer. There were many men of this type at the time ; indeed, if we may believe Sorbière,¹ every Dutchman who owned a picture was ready to part with it for a sufficient sum. "The Dutch make a sort of traffic in pictures," says this acute observer, "and only put much money into them in order to get more than they have paid ; good pictures form a part of their inheritance, and they have none that are not for sale or exchange. I have seen 6,000 francs' worth in a bookseller's room, who would not have ventured to have a hanging worth a hundred crowns. And if they collect more pictures than rich jewels, and value them more highly than precious stones, it is only by reason that fine pictures are a greater pleasure to the eye, and are more ornamental" ; and he compares this fancy with that for tulips, which "a few years since everyone had in his garden, where now they plant cabbages and turnips."

Spiering, Dou's first patron, Becker and Maerten Kretzer, who gave commissions by contract to several painters, Vredenburg, Gerards, Sylvius, who encouraged Frans van Mieris, and many more who set up as patrons, also did business in works of art, and sometimes took advantage of the artists' poverty. Besides this private picture-selling there was room for acknowledged dealers, who had "picture-shops" in the towns, or travelled from place to place purchasing and selling as they went. It was this widespread commerce in works of art which ultimately led to the reorganization of various Guilds of St. Luke.

¹ "Lettres et Discours," Let. IV., to M. de Bautru. MS. Bib. Nat., Paris.



[*Lord Carysfort*]

THE FLUTE PLAYER

Plate 4

Early in the seventeenth century the trade in pictures, chiefly carried on by men who had been painters, had extended northward from its headquarters at Antwerp, especially to Amsterdam. Harmen Jansz. Muller, Johannes de Renialme, and Rembrandt's friends, Abraham Francen and Hendrik Uylenburch,¹ were well-known dealers there, and Uylenburch's son, Gerrit, was recognized as the foremost dealer in the country. It was he who was commissioned to deliver the works of art sent from Holland to Charles II. in 1660. He was, however, certainly fraudulent; he not only employed "young artists to copy pictures," but he passed off the copies as originals, as appears from the fierce dispute over the genuineness of no less than thirteen Italian pictures sold by him in 1671 to the Elector of Brandenburg.

From other cases we are indeed led to the conclusion that forgeries were commoner then even than now. Jan Pietersz. Zomer, a well-known dealer in Amsterdam, at the end of the seventeenth century seems to have been skilled in the ascription of pictures to famous masters,

"In art a perfect John the Baptist,"

as a poet said of him. It is to be feared that the painters of the time had too much reason to endorse the opinion of Houbraken and other Dutch writers, and that many a poor artist worked, as Campo Weyerman says, "for an usurious soul, who first consumes the painter's flesh, and afterwards cracks the bones of some lover of art to suck out the warm marrow."

¹ See "Rembrandt and his Work," by Malcolm Bell, *passim*. Rembrandt etched a portrait of Francen, B. 273.

It is to be regretted that hardly any description or representation exists of a "picture-shop" of the period: I know but of one, in the National Museum at Amsterdam (without a number). On the right of this picture we see a shop, such as the booksellers' shops, of which we have numerous representations. Above the door is a coat of arms—azure, three shields argent—while in the window-front, and leaning against the door-post, pictures are displayed; others hang by a rope from the first-floor window. This evidently represents a typical "art depot" of the period. Some of these dealers sold statues as well as paintings, prints and sketches; this seems to have been the case with Gerrit Uylenburch. At Dordrecht most of the painters kept shops where they sold other pictures besides their own; in other towns there were regular dealers, with whom artists deposited their works for sale.

Very little is known of the picture trade in Leyden during the seventeenth century. Besides an inventory which affords the name of one Andries Veer, as a dealer in works of art, and a passage in Houbraken, whence it appears that Karel de Moor's father was a picture-dealer in Leyden, the only source of information is a "Painters' Account-book,"¹ recording the various pieces bought or sold by artists, dealers and collectors between 1644 and 1647. Among those who did most business during these three years it is interesting to find the painters Ph. Angel, David Bailly and Maerten Fransz. de Hulst, sometimes selling their own works but generally those of other painters. The famous amateur, Dr. Hoogeveen, is also found engaged in the business: he sold no less than

¹ Published by Obreen, "Arch.," vol. v., p. 173.



Hanfstängl photo]

[Cassel

REMBRANDT'S FATHER

Plate 5

fourteen drawings by van Goyen and Rembrandt in the course of these three years.

At Haarlem pictures were commonly disposed of by lottery. The lotteries were organized by the St. Luke's Guild there, and the value of the examples was assessed by well-known painters. After the lottery a dinner was given out of the profits. The same was done at the Hague; and the reason is obvious—the production of pictures was too great and inadequately paid; many painters had their works left on their hands, and some were in great poverty and unable to maintain themselves by painting.

They could sometimes earn a little by decorating a sleigh, a chest, a clavicembalo, or the like, or by painting signs, of which an Englishman wrote: "And if you want their language, you may learn a great deal in their Sign posts for what they are they do write under them."¹

Many a clever painter thus employed his brush, and sometimes a pleasing work might be seen hanging out as a sign. Sorbière also speaks of the "shops where the signs are sometimes very good pictures."

Another means of making money, adopted chiefly by engravers, was to offer prints to a municipality, to a prince, or to anyone who might be interested in a portrait, for which they received some return in money or in kind. Boissens, for instance, offered his plates to the Town Council of Leyden, and A. J. Stock frequently sent his to the magistrates of Haarlem in the hope of payment.²

¹ "Three Months' Observation in the Low Countries," MS., Brit. Mus.

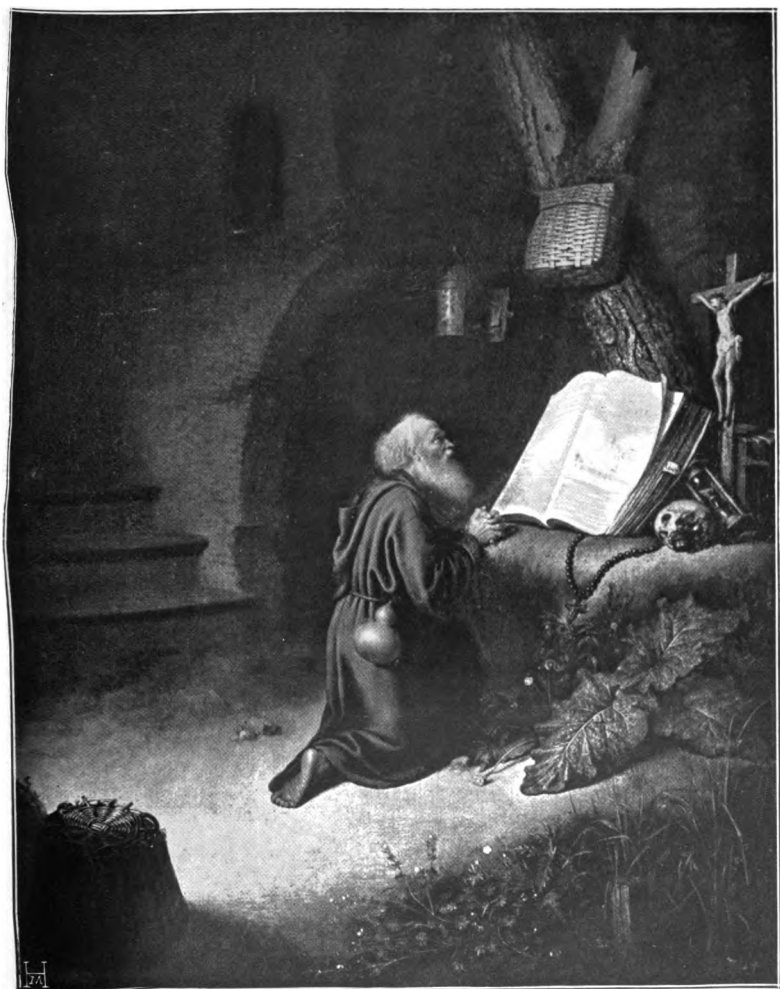
² We find in the Leyden archives a record of a silver cup being

Popular subjects were frequently repeated: portraits of Prince William, Prince Maurice and Prince Frederick Henry, incidents of the war (1560-1605), and series symbolical of the Four Seasons or the Five Senses, were always saleable. Some artists tried to win the favour of a portion of the public by painting indecent subjects, and Torrentius of Amsterdam carried this traffic so far that he was forbidden to paint or sell such works, and was punished for recalcitrancy by torture, whereof he died. His paintings were publicly burnt in 1640. But though extreme licence was thus severely checked, many painters found purchasers for kindred subjects. Buffooneries and tavern scenes had a ready market, and pictures representing animals, especially cats and monkeys in grotesque employments. In these Teniers was successful, and we see from the replicas of his *Temptation of St. Anthony*, and the numerous *Apes' Kitchens* by him and his imitators, that such "drolleries" were popular. Van de Venne, the painter-poet, describes and engraves such a picture by himself;¹ but this pandering to the humour of the public was not permanently successful, and van de Venne was obliged to have a sale of all his works. The same fate, it is true, attended van Goyen and other painters, who sold their works in lots at the Hague. Others disposed of their pictures by lottery, and many a painter was compelled to take his work to a speculative dealer, who secured it for a song.²

given, November 9th, 1615, to Pieter van Veen for a painting. Gerard Terborch (or Terburg) and his family received a gold chain and medal from Philip IV., and there were other instances.

¹ "Ad. van de Venne, Tafereel van de Belacchende Werelt," 1635, pp. 231-233.

² Many artists followed some other employment besides their



Hanfstätgl photo]

[Dresden

HERMIT IN PRAYER

Plate 6

The pictures which thus came into the dealers' hands were displayed in their shops among articles of furniture of all kinds, and were in fact regarded as part of it. We see in many paintings of the period what such a shop must have looked like. In a picture by David Vinckboons, which is valuable in many ways as illustrating a Dutch seventeenth-century fair, we see a booth where pikes and halberds, musical instruments, cloaks and pictures are on sale: a pair of portraits—a man and a woman—three small and two large landscapes, at one of which two men are gazing.¹ In a print by Ad. van de Venne we see pictures for sale among dishes, glasses and cans. Indoors, as well as out of doors, were pictures for sale, as for instance in the great entrance hall of the Town Hall at Leyden, where, as Orlers tells us, "twice a year, in open market, many costly silver vessels were for sale, artistic paintings and many books." From a line in van de Venne's poem we learn that the same was done at the Hague.

Important in this connection is a passage from Evelyn's Diary, August 13th, 1641: "Rotterdam . . . where was their annual marte or faire, so furnished with pictures (especially Landscapes and Drolleries as they call those

art. Rubens was a diplomat; van de Venne, Bloemaert and Brero were poets; Frans van Mieris, junr., studied science. Houbraken, Weyerman and others were authors; the line between the artist and the *dilettante* was even more difficult to trace then than now.

¹ Brunswick Gallery, No. 90. It was painted in 1608, when Vinckboons was in Amsterdam. There are similar examples by other painters: Hend. v. Steenwijck's *Market* (Brunswick, No. 58), van de Venne's *Fair at Rijswijk* (Amsterdam, No. 1522), and others.

clounish representations) that I was amaz'd. Some I bought and sent into England. The reson of this store of pictures, and their cheapness, proceeds from their want of land to employ their stock, so that it is an ordinary thing to find a common Farmer lay out two or £3,000 in this com'odity. Their houses are full of them, and they vend them at their fairs to very greate gains." Though Evelyn may somewhat exaggerate, it is evident that the over-production was considerable, and that the pictures were not all of the first quality; and he gives a vivid idea of the vast output of painting in his day.

Another Englishman has recorded his impression of the quantity of pictures in the houses of the citizens of Leyden: "The interior of the Dutch houses is yett more rich than their outside; not in hangings, but in pictures which the poorest there are furnished with all, not a cobbler but hath his toyes for ornament."¹

It is evident that as pictures and prints were the only adornment of the walls, even artisans and peasants must have owned some, and that they must have been procurable of the poorest quality and at the lowest price.

But there were also collectors for profit and for love of art, and, as we have seen, Sorbière writes of what he calls "*l'excessive curiosité pour les peintures.*" In one of his letters he speaks, too, of the good pictures and remarkable collections he finds in the Netherlands, wherever he may go.

Nor is it only from the authors and documents of the time that we learn how vast a mass of pictures was pro-

¹ "Three Months' Observation."



Hanfstängl photo

[Buckingham Palace

GIRL SCOURING A PAN

Plate 7

duced. In the pictures themselves we see how the dwelling-rooms were lined with them. Apart from the important collections depicted, for instance, by Teniers, we get a good idea of the decorative use made of pictures in every class of society, from the wealthy patrician to the mere peasant, by studying the interiors by Metsu, Gonzales Coques, de Hooch, Dirk Hals, Jan Steen and many less famous painters.

It is interesting to note that a customary order of arrangement was recognized. Where there was but one picture, in the seventeenth century it would generally be hung above the fireplace or chimney-shelf. In pictures by Metsu or Terburg, which introduce us to the higher class, this is as evident as in those by Ad. van de Venne, who, in his illustrations to Cats' "Houwelycken Staat," shows us the rooms of the humbler citizen. Pictures are also seen hanging above the door of the room, and in many cases are placed very high because the lower part of the walls is covered with tapestry.¹ Still, even when the walls are bare, as in some pictures by Metsu, and especially by de Hooch, they are hung very high, why we know not; it was the fashion of the time.²

There was a fashion, too, for pictures not of the usual rectangular form: oval, especially for portraits; round, chiefly for landscapes; octagonal for feasts and dances; and arched at the top for *genre* pictures, were shapes

¹ As may be seen in pictures by Gonzales Coques.

² In a picture by Jan Steen in the Berlin Museum, we see the painting by Frans Hals, *The Drinker*, now at Cassel, hung high on the wall, and in one by P. de Hooch we see one of Terborch's delicate pieces high up near the ceiling. (Sedelmeyer's Cat., No. 69, 1898.)

frequently adopted. Frames were commonly added of carved ebony or oak, heightened with gilding. Sometimes a curtain protected the picture, or it was fixed into a case with doors. The subjects were, of course, infinitely various. A rich merchant would decorate his dining-room with large pieces by Snijders or Weenix, and landscapes by Both or Hackaert; in his living rooms he would have portraits, and occasionally some historical, allegorical or mythological picture.

The classical taste imported from France soon affected the choice of subjects in the pictures a man of his time would purchase. The sons of the wealthy class travelled young, visiting France and Italy, and their views of art especially were influenced by what they saw in the south. Not only did they acquire a taste for Italian art, but they showed a preference for landscapes and *genre*-painting reminiscent of Italy. They would buy a pastoral scene by Berchem or du Jardin, a landscape by Jan Both or Jan Asselyn, a sea-piece by Thomas Wijck, or, if money were plentiful, a larger marine by the "great Claude Gellée, the French Parrhasius." Harmen Saftleven, for instance, "that renowned painter and draughtsman," as Vondel calls him, found a ready sale for his pictures, his views on the Rhine and Moselle being pleasing souvenirs of travel.

It was a result of these travels, too, that another very distinct branch found rapid development: the elaborate representation of objects of natural history, such as Otto Marseus could paint of butterflies and insects. Such subjects, again, as included elephants, zebras and other foreign beasts were frequently selected: Adam naming the Beasts, or Orpheus charming them, seem often to

have been painted for the sake of introducing such strange animals.

A room was generally furnished with one or more pictures illustrating familiar literature. A man of letters would have an episode from ancient history or from mediæval romance; and in every house, rich or poor, there would be some Bible picture or print. It is noteworthy that the Apocrypha and the Old Testament afforded more subjects than the Gospels. We have, indeed, the Murder of the Innocents, and the Crucifixion, but on the whole the subjects from the New Testament are lost among those from the Old, except in Rembrandt's work.¹

Landscapes and sea-pieces were also esteemed. A pair was often purchased representing Summer and Winter, Storm and Calm, Before and After the Battle, or a series of the Seasons.

Pictures were not so costly then as they are now; a very good painting could be purchased for a few florins. A few data from the abundant materials published, more especially in the art periodical "*Oud Holland*," may here be given in evidence.

One of the first things that a Dutch citizen would do if he had a little money to spare was to have his portrait painted, generally with his wife in a companion picture, half-length figures, while in the upper corner their arms were emblazoned. Or, for economy, the head would alone be depicted, larger or smaller, according to the quality and cost; and there were then, as there are

¹ It is beyond the scope of this volume, though it would be interesting to inquire what biblical subjects were treated by Rembrandt's pupils, and what models they followed.

now, painters who asked varying prices in regard to the means of the sitter. Mierevelt, for instance, who worked for the Court, would take as little as 30 gulden, and sometimes was not paid at all; while one Dirk van Haarlem (known only by this one case when his name is mentioned), who was in favour with rich collectors, received 60 gulden each for his portraits of Maurice and Henry of Nassau, a sum that bears comparison with the prices of our own time, since the value of money was then at least three times as great as now. But that such an artist as Caspar Netscher, whose works were in great demand among the wealthy aristocracy, should have had but 66 gulden for a lady's portrait in 1664, and no more than 50 for another in 1667, seems rather poor pay. However, they were perhaps on a very small scale.

Princes, no doubt, paid best. Rubens was paid 20,000 French crowns (*écus*) for the "Medici-gallery" at which he and his pupils worked from 1622 till 1625. Gonzales Coques, in 1646, had 450 gulden for two portraits "of the Princess of Orange and the Princess Royal." Frederick Henry paid Rembrandt 1,244 gulden for two pictures; and he gave Dirk Bleker 1,700 gulden for a Venus; Rubens, as we know from his letters, waited long for the money.

Historical pictures, as, for instance, those by de Grebber, commanded good prices, and yet more landscapes, especially those in the Italian taste, such as the compositions of Hackaert, du Jardin and Both. But often it is true they were sold by measure like an object of commerce. A striking instance is the agreement with Simon de Vlieger, the well-known marine painter, for



Hanfstängl photo

[Buckingham Palace

GIRL CUTTING ONIONS

Plate 8

the sale of a house for 900 gulden "to be paid by him monthly by a picture worth one and thirty gulden, neither more nor less, whereof the first month shall begin on the 1st January, 1638, and thenceforward every month. . . . To wit each month a large piece for 31 gulden or else a small panel for 18 gulden with a sea-water panel for 13 gulden ; and good work, such as he does every day for other folk." Here it is evident size was insisted on more than quality.

Next to portrait-painters, marine painters seem to have been best paid. De Vlieger, for instance, had, in 1646, 280 gulden for a picture measuring 27 × 35 inches, and Percellis' works were well paid for ; but Potter, and such landscape-painters as Ruysdael, van der Neer, Philips de Koninck, and especially van Goyen, were miserably paid. Once only did van Goyen obtain a good price—650 gulden—for the largest piece he ever painted : the great view of the Hague, commanded by the city. For his other pictures he got from 5 to 32 gulden, never more. And painters of still life fared no better. "Drolleries," such as Adriaen Brouwer's, sold well ; but miniature-painters always commanded the highest prices—Dou, for instance, Frans van Mieris, Slingelandt, and later more especially van der Werff. Dou got from 600 to 1,000 gulden for a painting, and the others not less, especially when they worked for foreign patrons.

The smallest profit, of course, was made in lotteries, and sales by valuation or by auction. In 1626 van Goyen and Liefvrick valued two pictures by Jan Pinas at 40 and at 36 gulden respectively, at a sale of effects ; the price was thought too high, and the pictures were

appraised by an auctioneer, who reduced them by 5 and 8 gulden. At another valuation a work by Bramer was priced at 60 gulden, and one by Adriaen van Ostade at 25. It is, generally speaking, certain that a good picture could be bought then for much less money than now, but as the size of the pictures is seldom mentioned, we must not draw too sweeping conclusions. Copies of inferior quality must of course have cost very much less, and drawings and prints were cheaper still.

Even in the early years of the seventeenth century complaints were heard of "the extraordinary manner of selling which obtained at the public sales and auctions," and of the "lotteries, raffles and all the like kinds of annoying and unwonted strange ways of selling," which led to "the disrepute and decay of the arts" and general "destruction and ruin."¹ Even the usual methods of sale by commission gave rise to much complaint. But the painters and dealers of the towns where there was no Protection were almost helpless against the dealers who brought their wares for sale in the open market. They were for the most part foreigners, and the works they offered were of poor quality, so that they could sell them rather cheaper than the native dealers, and still get far too high a price. Often, too, as at Amsterdam in 1608, they contrived to run up prices and so to cheat the buyers.

And Amsterdam was the first (November 10th, 1608) to enact that "Strange persons shall not come within this city, and shall not be allowed to sell or to cause anything to be sold without having first obtained per-

¹ From the ordinances of St. Luke's Guild at Haarlem, 1631, which prohibits all such dealings.

mission and consent from their Worships the Burgo-masters of this town," a prohibition made even stricter in 1613 (October 10th). In Delft all art dealings had long been restricted to the members of the Guild of St. Luke, excepting on payment of certain fines to the guild, "as established of old, unless at the yearly or weekly fairs."

Leyden, owing to its halfway position between Amsterdam and the Hague, was much frequented by picture-dealers who came to sell works which they had failed to dispose of elsewhere; and after the law passed in Amsterdam in 1608, the dealers from Brabant and other provinces, being ejected from that city, tried to get rid of their wares in Leyden. Hence, in October, 1609, certain painters of Leyden besought the authorities to prohibit picture-selling except in open market. But though their request was granted, the importation, as at Amsterdam, continued to be so great, that five months later, in April, 1610, the same painters again addressed a complaint to the municipal government desiring the absolute prohibition of any sale of pictures in the town except in open market, and craving permission to found a guild. The petition was signed by seven painters of repute in the town.

From this it is evident that Protection was indeed necessary; that the painters should endeavour to secure it by the formation of a guild was but natural, and that the authorities should have refused the request seems incomprehensible. The status of painting in Leyden at this time is not quite clear; there had, no doubt, been a guild of St. Luke here, as elsewhere, before the Reformation; but all traces of it have disappeared, and by the

beginning of the seventeenth century its very existence was forgotten. In some other towns the guilds still survived, without, however, any great benefit to the painters; other crafts were often admitted; in Haarlem, Delft and Dordrecht, glass-makers and painters, sculptors, wood-carvers, tapestry-weavers, printers, etc., were admitted to the guilds of St. Luke.

The competition of foreign picture-dealers gave rise to a strong movement among the Dutch painters with a view to more effectual self-defence, and in those places where the painters already constituted a strong guild they naturally were not satisfied till prohibitory statutes, as at Delft, effectually secured their interests. In Haarlem the same result was attained in 1631; the St. Luke's Guild was reorganized, and stringent rules laid down as to the sale and purchase of pictures.

In Dordrecht, where every class of craftsmen—even tinmiths, potters and plasterers—belonged to the St. Luke's Guild, the painters desired to secede and in 1642 they constituted a "simple fraternity"; but in other towns no improvement was made; and in Amsterdam, notwithstanding the stringency of the rules, they failed to be observed, as may be judged from their frequent renewal.

In Leyden neither the painters nor the glass-workers had any guild. The painters were protected only by the prohibition of 1610; but it did not constitute them an exclusive chartered body. Still, their efforts to form a guild were persevered in, and at last came to a successful issue. In 1642 they obtained fresh rules as to the sale of pictures, and three "overseers and headmen," or a syndic and two vice-presidents, were appointed to



Brinkmann photo

[Carlsruhe]

THE MAGDALEN

Plate 9

see that they were carried out. These three were David Bailly, Quirin Ponsz. van Slingelandt and Cornelis Stooter. The increased sale of pictures which resulted ere long gave rise to auctions, at which the syndics presided, and the corporate body was already assuming the character of a guild.

We find in the Painters' Account-book before mentioned that the sales by auction began on the 23rd November in 1644. Only paintings and drawings were sold, for the most part by artists of Leyden. The highest price paid was twenty gulden and six stuivers for a landscape by Molijn; the average was no more than seven gulden. A room was hired for the purpose, and refreshments—beer and spiced cakes—for the “overseers” were provided out of the funds. A fixed sum of sixteen stuivers was then to be subscribed by the members, who soon assumed the name of the “St. Luycas-Ordre.”

In 1644 Cornelis Stooter was syndic, and there were in all thirty members, among them some famous painters, as Dou, Metsu, du Bordieu and Bailly; also Dr. Hoogveen, the collector and dealer, and the book- and picture-dealer, Jacob Louwyck.

Not all the painters of Leyden were members, however, and not all the dealers. This, indeed, was the great difficulty, since they, of course, kept up the competition. The ordinance of 1642 could never be effectually carried out, and there were always dealers who disregarded it. Complaints were constantly being made, till in 1648 the syndic and headmen of the Order of St. Luke petitioned the municipal authorities, representing the intolerable state of things which did great injury to the painters; and craving the formation of

a guild to include all the painters, engravers and art-dealers who were citizens; they were to pay 30 stuivers a year each, and pupils or apprentices 10 stuivers. Strangers were not to be permitted to paint in the town till they had been enrolled as citizens, under a forfeit of 10 Carolus-gulden.

This petition was granted in March, 1648, and at last the painters of Leyden were at peace, and need no longer fear to have "the bread taken out of their mouths" by painters from other places.

Whether the formation of the Guild led to social conviviality we know not. The sales were probably better attended, and more members assembled on St. Luke's Day than in the years between 1642 and 1648. Stooter and Bailly, and after their death (1655 and 1657) Gerard Dou, may have presided as seniors at the table, crowned with a vine wreath, as was the custom of the St. Luke's Guild at Amsterdam. Be that as it may, Leyden, after 1648, had an independent guild of painters, which protected its members from all external competition.



Hanfstängl photo]

DOU IN HIS STUDIO

[Dresden

Plate 10

CHAPTER II

DOU'S LIFE BEFORE 1631

SOME uncertainty has hitherto existed as to the year of Gerard Dou's¹ birth, since his own evidence on the famous picture in the Louvre, *The Woman with Dropsy*, has been thought more trustworthy than the statement of Orlers, Dou's first biographer. But Rammelman Elsevier has settled the point once for all, proving by documentary evidence that Orlers is correct; and, indeed, on Dou's portrait of himself (109, Dr. Martin's list²), we find inscribed, "G Dou 1652, aetatis 39," and on another (at Munich, No. 135; Plate 14), "G Dou 1663 æt. 50." It is thus an established fact that Gerard Dou was born in the town of Leyden on April 7th, 1613.

His father, Douwe Janszoon, known as De Vries of Arentsveldt—probably a village or farmstead—was born at Harlingen, and had, early in the seventeenth century, settled at Leyden as a glass-worker and writer on glass. He there married, in November, 1609, Maria Jansdochter (the daughter of Jan), of Wassenaer, or of Roozenburg,

¹ He himself spelt his name Gerrit Dou (or rather Dov), but in a popular work it has seemed advisable to accept the familiar form, as in the National Gallery catalogue, Gerard Dou.

² This is one of the pictures considered genuine by Dr. Martin, but not included in the list at the end of this volume. See p. 101. The numbers given are those in that list, unless otherwise noted.

who was the widow of one Vechter Vechterszoon Cuyper of Strijvelt, likewise a glass-worker.¹

Douwe Jansz., who was enrolled as a burgess of Leyden in 1615, and in the same year became one of the signatories to a petition for the constitution in that town of a glass-makers' guild, seems to have been a prosperous citizen. That he was one of the masters of his craft is evident, not merely from the fact that he was for many years the head of the Guild, but also from the number of pupils and apprentices who worked under him. Moreover, he owned sundry houses on Kort Rapenburg, in one of which he dwelt with his family. As it is desirable to know something of Dou's relations, a short account of them must be given here.

In the census for the poll-tax in 1622 we find the following record: "Cortrapenburg, east side . . . Douwe Jansz.² Glaesmaecker; Marytgen Jansdr. zijn huysvrouw (his wife); Trijntgen Vechters, Vechter Vechters, the wife's children by a previous marriage; Jan Douwesz., Gerrit Douwesz., their children; Govert Jansz., a boarder (he was an apprentice), in all 7 persons."

This not only shows where Dou lived as a boy, but it also proves that he had a brother named Jan, besides a half-brother and a half-sister, the children of his mother. The half-brother worked under Douwe Jansz., and the apprentice and servants signed contracts with them both; so that it would appear that Douwe carried on the busi-

¹ They were married in the Town Hall, whence it may perhaps be inferred that Douwe was a Baptist; and a document in the archives at Leyden confirms the hypothesis.

² Douwe (or Dou) was his Christian name. Hence we must beware of regarding all persons of the same name as related.



WOMAN WITH A DEAD FOWL

[Louvre]

ness of his wife's former husband. Gerard Dou's half-sister soon after married Simon van Tol, secretary to the two Katwijks, and had four children, one of whom was Dominicus van Tol the painter, who was thus Dou's nephew, and for some time worked under his uncle's direction. Antonia van Tol, his niece, afterwards kept house for him.¹ Jan Dou died comparatively young (between 1641 and 1651), and his wife soon followed him, leaving only a daughter, Maria Jansdr. Dou.

Gerard Dou was intended by his father to follow the craft of glass-worker, and naturally had to learn to draw if he were to become a good glass "writer," or, more properly, engraver. Douwe Janszoon found him a teacher in Bartholomeüs Dolendo, "a right good plate etcher," as Orlers calls him. Dolendo, then fifty years of age, was an engraver of good technical practice, and a conscientious draughtsman, as may be seen in his prints. He chiefly produced mythological, biblical and historical subjects from the paintings or drawings of other masters; but some were of his own invention. Some portraits by him are also known: one of Lipsius, 1591, and one of Scaliger, 1607. Figure-drawing was his strong point, in the style of the time as represented in Holland by Goltzius; and his engravings show how diligently he followed that admirable master. To him Gerard Dou, in his ninth year, was sent to learn.

Since in his earliest known works we find him a sound

¹ To her he left by will the reversion of 3,000 gulden in the event of her surviving Jan Marya, Douwe's daughter, and all his personal effects, she having resided with the testator; and to Dominicus van Tol the sum of 1,000 gulden.

draughtsman, we may conclude that, though he probably inherited the talent from his father, and may perhaps have learnt elementary drawing under his master of humanities, one Henricus Rivelinck, it was his training under Dolendo that gave the firm hand which we see even in his youthful work. The pupil began by drawing from the flat and the round, and after thorough elementary grounding, drawing from the living figure took the first, and from still-life generally a secondary place. Indeed it is evident from the writings of Hoogstraten and Constantijn Huyghens that the course was practically the same as in our day. The pupil next studied anatomy and perspective.

All these studies were carried on in the studio; so far as we know there was never any question, in Dou's training, of work out of doors. This is very evident in his pictures, especially in the way he paints trees, as, for example, in the *Quack Doctor* at Munich (No. 134; Plate 17), in which he repeats the conventional tree-structure common to the Italian and Flemish schools, adopted no doubt from engraved works, and perhaps actually taught by Dolendo.

However, it is certain that he thoroughly learnt the "fundamental principles of drawing" during the year and a half he spent with the engraver, and he then probably developed the purpose of devoting himself to painting. His father, however, still meant him to be a glass-worker, and to that end sent him to work with Pieter Couwenhorn, an "artistic" glass-worker, to learn to engrave glass, a form of applied art then much in vogue. He remained apprenticed to this master two years and a half, longer than was required by the rules of the Guild,



Hanfstängl photo]

[Buckingham Palace

THE CARPENTER'S FAMILY

Plate 12

which insisted only on two years' apprenticeship; and afterwards, in about 1626, Douwe Jansz. took him into his workshop "and employed him in glass-engraving and glass-working, wherein he did his father good service and profit." Meanwhile, in 1625, his name had been entered, with that of his elder brother Jan, in the books of the Guild, and it occurs again, with those of his father and brother, in 1627.

However, whether because "he was too daring in climbing up to windows, as well for putting in new (glass) as for mending old," or because he had no taste for the work and eagerly desired to devote himself to art, it is certain that in 1628 we find only Douwe Jansz. and his eldest son among those who paid their annual fee to the glass-makers' guild, a fact confirmed by Orlers, who tells us that "his father, against his judgment, determined to take him from the glass-working and to enable him to learn the art of painting; and to that end, in the year 1628, on the 4th February, when the lad was fifteen years old, he placed him "with the skilled and far-famed Mr. Rembrandt."

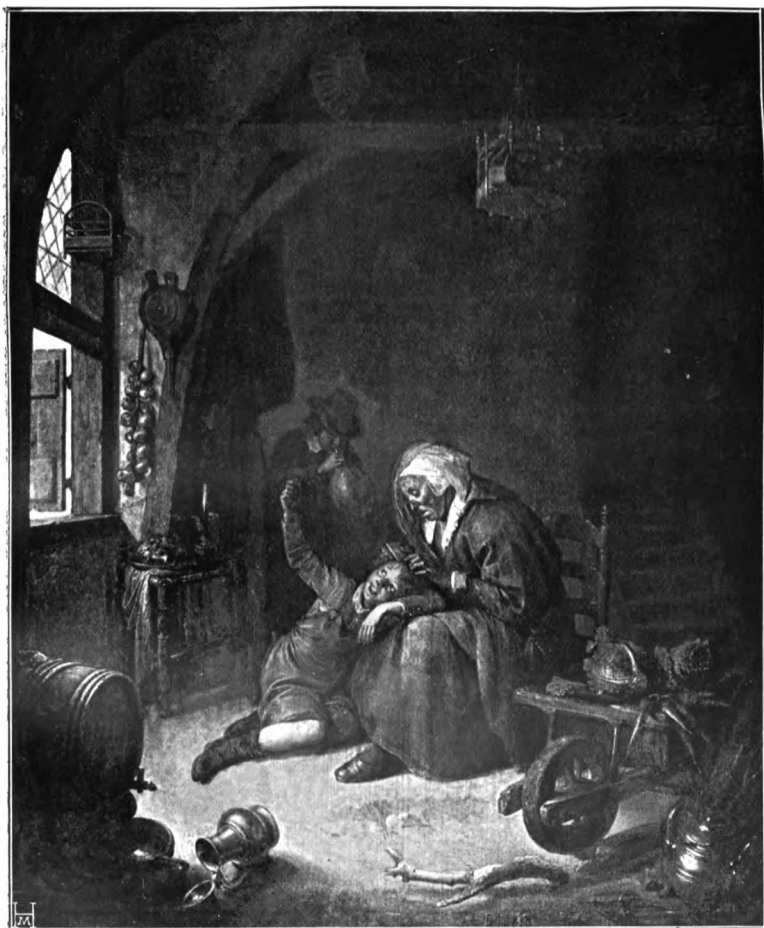
We might be tempted by Orlers' words to believe in this early fame of Rembrandt's, which led to a preference for his teaching, but that it is hard to accept the statement when we look at his works of that time. In 1628 there were portrait-painters in Leyden of greater note than Rembrandt, especially van Schooten and Bailly, though the latter was chiefly a teacher of still-life painting. It seems likely that some other reason, a friendship perhaps between the families of Dou and van Rijn—who dwelt in the same neighbourhood, and were of the same citizen class—may have led to the choice. Possibly, too, the selection fell on Rembrandt because he had been a

pupil of the famous Lastman—a very modern spirit in his day—for which reason Lievens and van Vliet learnt of him as well.

From this decision it is evident that Dou was intended to be a portrait-painter, for that was the easiest way of making money. Portrait-painting was the most favoured branch of art in Leyden, and a young “counterfeit” painter in 1630 had a future before him. Douwe Janszoon could hardly have foreseen that other painters would be chosen in preference to his son, because Gerard’s elaborate finish demanded too much patience of his sitters.

Leyden, which at the end of the sixteenth century had been inferior in the fine arts to some other towns, especially to Haarlem and Amsterdam, came to the front again at the beginning of the seventeenth. Many more or less illustrious names are found on the list of her artists. The Swanenburch family of artists were the first to show that a new impulse was awake there. Jacob Swanenburch, Rembrandt’s first teacher, who when in Italy had become acquainted with Elsheimer’s manner of painting, showed by his works that the modern spirit was beginning to prevail in Leyden, and Jacob’s brother Claesz. took a new line in his historical pictures. The same influence was seen in the pictures by Pieter van Veen, the town advocate of Leyden, and his brother, the better known Otto Venius ; indeed, by the beginning of the century a small circle of painters had formed in Leyden, among them the teachers of the greatest Dutch masters. Besides Aernout and Louis Elsevier and Jan Adriaensz. Knotter,¹ the best known are Conrad van

¹ This, according to Orlers, was the full name of a painter more commonly known as Jan Adriaensz.



Hanfstängl photo]

[*Munich*

WOMAN COMBING A BOY'S HAIR

Plate 13

Schilperoort and Conrad van der Maes, as having been the teachers of Jan van Goyen and Joris van Schooten.

Van Schooten's archery scenes, though rather dry in manner, are sound in drawing and bright in tone, and show that he understood the aims of the great portrait-painters of his day, especially those of Amsterdam. Still, his style was essentially that of a transition period; the first truly modern portrait-painter in Leyden was David Bailly, who may be regarded as the leader of the painters who developed there about 1630.

Besides the circle which found its centre in him, there was a small group of landscape-painters: they lost their own leaders by the death of the marine painter, Percellis, in 1632, and by van Goyen's removal to the Hague in 1631. Only Cornelis Stooter, who painted portraits as well as sea-pieces, and Maerten Fransz. de Hulst remained, with a few less important artists in landscape.

Bailly had considerable influence; he had studied under the famous Cornelis van der Voort of Amsterdam; from 1608 to 1613 he travelled in Italy and Germany, painted for the Duke of Brunswick, and then finally settled in Leyden, where he was in demand as a portrait-painter, though his pictures of still-life were also in great repute. The pupils he formed were almost all painters of still-life. Among them may be named Pieter and Harmen van Steenwijck, and almost certainly Jan Davidsz. de Heem, and Pieter Potter, who at that period were in Leyden, and painting "Vanitas" pictures.¹ Even Rembrandt,

¹ These were those studies of a skull, Bible, hour-glass, etc., symbolical of the vanity of human life, which were already popular in the Middle Ages. They sometimes consisted merely of a skull with the word "VANITAS" below.

who painted so many studies with still-life accessories between 1627 and 1630, seems to have felt his influence through the young painters of his acquaintance, who had worked in Bailly's studio.

And there were many more quite unimportant artists, such as were to be found in every town, mere painters for their bread, who had no effect on the progress of art.

Ere this the young painter, Rembrandt, had begun to gather pupils about him. After working in Amsterdam for six months under Lastman's guidance, he had settled in Leyden, painting chiefly portraits and biblical subjects. Lastman's novel scheme of composition was at that time carried out by the younger man. His mode of grouping and taste in accessories are to this day evidence of this; and though as yet no great master of technique, he seems to have hit the public taste, perhaps by his modern feeling and also by the strong likeness in his portraits of the worthy citizens. At any rate, by 1628 he already had three pupils: Jan Lievens, Gerard Dou and Jan Joris van Vliet.

The first-named Dou found in the studio, when his father took him to Rembrandt. Lievens, scarce a year younger than his teacher, was an artist of Leyden, who, after learning of a master in the town, had gone to Amsterdam and studied, like Rembrandt, under Lastman, but for a longer time, from 1617 to 1619. And on his return to Leyden he seems to have spent his whole life in "feeling his way," for he never achieved originality, and later, in England, became a follower of van Dyck. At this time, however, he and Rembrandt were fairly on a level, and they worked together as friends rather than as master and pupil.

Van Vliet, a mediocre painter at the best, proved himself a zealous pupil, in so far as that he etched several of Rembrandt's works (reversed in the printing, however), and showed himself well skilled in that technique.

The relation of Dou to Rembrandt was in the nature of things that of a pupil to his master. Rembrandt, seven years older than Dou, must from the first have impressed the artist of fifteen, if only by the details he could relate of the methods of work and teaching in Lastman's studio; and we may picture to ourselves how, not unfrequently, when the three painters were working from the same model, Rembrandt would stand by Dou's easel and make his comments, or even with a few touches of his brush show him the right way to set to work.

In the three years of his studies with Rembrandt much work was done, and what that work was we can accurately determine, since several paintings of that period remain to us. Rembrandt's talent developed with amazing rapidity. Even if his pictures of 1627 do not show what a height he might reach, and though his *Samson captured by the Philistines*, 1628, is still awkwardly composed, his portraits of himself, at Gotha and Cassel, show the talent which reached its goal with giant strides.

The only means of progress to success which Rembrandt employed, and with him Lievens and Dou, was working from the life. In the spacious studio, as painted by Dou (No. 61), very simply fitted, on the walls merely a few studies and such accessories as may have been brought from Lastman's—some Turkish and other weapons, a Chinese parasol, and in a corner perhaps an earthenware jar—in this studio they painted from the

life, sometimes from themselves and sometimes having some friend or neighbour for a model. Rembrandt's father and mother seem repeatedly to have sat to the three young artists. Old Harmen's characteristic head was soon an object of study to his son, not merely for several paintings but also for his first etching.¹ Dou naturally tried his powers on the same model. Now wrapped in a fur cloak, wearing a gorget, or again, as a figure in a composition, Rembrandt's father repeatedly appears in the works of Dou and of Rembrandt between 1628 and 1630; and even after his death (27th April, 1630) his portrait recurs in their pictures, a proof of the impression made on both the artists by that typical head.

The earliest portrait of Harmen by Dou is now at St. Petersburg, in the possession of Baron von Lippart (No. 188). It is a bust, and shows with what earnest endeavour the young painter was working in 1630, about the date of the picture. The arrangement is simple, suggested, perhaps, by Rembrandt to his pupil. The sitter, dressed in a purple cloak with a green cap on his head, is represented as an astronomer, looking thoughtfully at a globe, of which only a small part is visible in the right-hand lower corner of the picture. The artist's brush still evidently lacks freedom, and, especially in the half shadows, betrays his want of experience. The head, though well drawn and modelled, is weak in colour ;

¹ See "Rembrandt and his Works," p. 110, by Malcolm Bell (London, G. Bell and Sons, 1899). E. Michel in his "Rembrandt, sa Vie," etc., first noted that this model was Rembrandt's father. Harmen van Rijn is also seen in Lievens' etchings and in a few by van Vliet.



Hanfstängl photo

[Munich

PORTRAIT OF THE ARTIST

Plate 14

and the background, an unsuccessful attempt to imitate Rembrandt's chiaroscuro, does not improve the general effect. Not long after, Dou tried again, with better success (M. 130).¹ He again dressed his model in the purple cloak, and again gave him a stooping attitude, but this time in prayer, with a rosary in his folded hands; and these, though the weakest part of the work, are fairly well executed. Even later, and in general, hands were a weak point in Dou's work. He would always avoid them if possible, and in the St. Petersburg portrait they are not prominent. p. 7

The most pleasing portrait of Rembrandt's father ever painted by Dou is that at Cassel (No. 104; Plate 5), in which he is represented as wearing a gorget with a blue scarf over his shoulder, and on his head, a biretta with a feather; in fact, in the costume in which Rembrandt repeatedly painted him. The work is interesting, not merely because it was done shortly before Harmen's death and under his son's eye, but because it is the companion picture to one of Rembrandt's mother, also at Cassel (No. 105), painted by Dou at the same date. For Rembrandt's mother, Neeltge Willemsdochter, was no less frequently a model for the young men in the studio. The old woman must have had unwearied patience to sit so often in every possible attitude. She generally wears a very peculiar costume, reminding us of Lastman's taste and influence, a dress that perhaps Rembrandt had brought from Amsterdam with the Turkish and other eastern accessories. A purple velvet cloak trimmed with fur drapes her person, a kerchief or veil and a fur hood p. 2

¹ This picture was to be seen last year at a dealer's in Paris. It is not included in the catalogue in this book.

cover her hair, and she wears a chain round her neck. Thus attired she is seen sometimes peacefully sleeping, at others sunk in her favourite study of the Bible; once only is she painted with a newspaper in her hand. She constantly figures in Rembrandt's etchings and paintings after 1628. Lievens also occasionally worked from the same model, and she is seen in many of Dou's *genre* pictures.

The portrait at Cassel is the last, and quite the best of those painted of her by Dou. The earliest is in the Berlin Museum (No. 97; Plate 2); this is quite small, no more than $8\frac{1}{2} \times 6\frac{1}{2}$ in., much smaller than that of Rembrandt's father at St. Petersburg (No. 188), which was painted at the same time, and than his first composition with figures, a view of Rembrandt's studio (No. 61), which was painted even earlier. It is weak in execution, and lacks the fine quality of the St. Petersburg *Astronomer*, but the likeness is evident. Somewhat later, he painted the two portraits of her which are now at Dresden (Nos. 113 and 114), and which show the progress he had made, both in the use of the brush and in improving his gray, dull colouring. The second is a replica of a picture in the possession of Mr. Adrien Dollfus in Paris (No. 74), in which he painted the same sitter, but not to his satisfaction, and he seems afterwards to have executed the Dresden picture, which is better, though identical in every detail. He was even more successful in the other of the two Dresden pictures, which, in fact, reminds us greatly of Rembrandt; but the treatment of the hands and of the forehead plainly tells us that the work is Dou's.

In or about 1631 the artist had already tried his powers



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[Buckingham Palace

WOMAN GATHIERING GRAPES

Plate 15

on a half-length portrait, about half the size of life, also of Rembrandt's mother—reading the Bible (No. 166 ; Plate 3). This, which is described by Michel as a work by Rembrandt,¹ is one of the most pleasing portraits ever painted by Dou ; well drawn, simply arranged, and quiet in tone. Every detail is carefully studied, the face and hands no less than the dress and the book are sincerely painted, without the excessive minuteness which is the defect of his later works. Indeed, so long as he worked under Rembrandt's direct influence, though his brush-work was smooth and even, he never fell into the *licked* finish which may be noted after 1645.

Besides painting from these two old people, the three young artists painted portraits of themselves. We have here no concern with Rembrandt's portraits of himself ; they are numerous, as oil-pictures, etchings and drawings. Gerard Dou was not so indefatigable in studying his own head. He more frequently, both now and later, introduced his own portrait as a figure, in Rembrandt's Studio, for instance, in the picture described in Sedelmeyer's catalogue, 1894,² where the picture is reproduced. Dou is seen, palette in hand, amid the familiar accessories of the studio ; a panel rests on an easel. Dou also painted Rembrandt in the same surroundings,

¹ I saw this picture in the possession of Mr. Hoekwater at the Hague. Michel (pp. 39-40) describes it as by Rembrandt, but general opinion ascribes it to Dou. I myself had not a moment's doubt. As a rule the difference between their early works is easily seen ; Rembrandt was always the bolder. In one instance only, a *Portrait of a Man*, at Pommersfelden, have I hesitated ; the painting is partly Dou's, partly Rembrandt's ; perhaps it is an example of the pupil being helped by the master.

² Not included in the catalogue in this book (M. 114).

standing before an easel and painting a composition of figures (No. 61).¹ This is one of Dou's earliest and least accomplished pieces.

When Rembrandt began to paint figure subjects Dou was prompt in following his example; we know not whether he, too, tried his hand on *Lot and his Daughters*, *The Rape of Proserpine*, and the like. By one subject alone have we actual evidence that he attempted *genre* of this kind besides portrait-painting and interiors.

Between 1627 and 1631 Rembrandt had a model whom he repeatedly painted, an old man with white hair and a gray beard, first seen in his *St. Peter* at Stuttgart. About 1630 he made studies from this man in red chalk, two of which are in the Louvre, and in 1631 painted him as *St. Jerome*.² This picture was so much to his pupil's taste that Dou imitated it forthwith. For it must have been soon after, or perhaps in the same year, 1631, that he painted the *Hermit* (No. 107; Plate 6) now in the Dresden Gallery. The brush-work and colour show plainly that it was executed at about the same time as the larger portrait of Rembrandt's mother (No. 114). Dou annexed the composition of the *St. Jerome* in all its important features; also at Dresden the basket, crucifix, Bible, hour-glass, etc., and the general attitude and aspect of his *Hermit*—whom he did not venture to designate as *St. Jerome*, probably because he could not draw a

¹ There is a picture at Windsor which Michel assumes to be a portrait of Dou by Rembrandt; but a careful comparison with Dou's portraits of himself leads me to conclude that this is a mistake. See Bell's "Rembrandt," p. 155.

² This picture is known only by an etching (reversed) by J. J. van Vliet. See, too, Rembrandt's etching of St. Jerome of 1632. Bell's "Rembrandt," pp. 109 and 111.



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[*Buckingham Palace*

WOMAN WATERING A PLANT

Plate 16

lion—all remind us of Rembrandt's picture. But the model and the accessories are not identical; in the background to the left we see a staircase, and to the right a door, which are familiar to us from other pictures painted after he had parted from Rembrandt. Who can decide whether this work was executed before or after his master's departure for Amsterdam?

It is equally impossible to determine whether it was during his studies under Rembrandt that Dou painted two incidents from *The History of Tobit*. In composition they strikingly resemble the work of the master, whose *Tobias* in the Arenberg Gallery, Brussels, and his *Blind Tobit*, known only by an etching by W. P. de Leeuw, resemble not only Dou's pictures of the same subjects, but in their composition suggest also Dou's *Old Woman Spinning*, at Schwerin (No. 152), for which Rembrandt's mother was the model, and his *Woman Peeling Potatoes* (No. 94).

All these pictures, and a number of others, were painted partly in or shortly after 1631, partly some few years later, and they show how long Rembrandt's influence affected his pupil's efforts. Still, even in these, the perfectly different spirit which animated Dou begins to reveal itself. He is already fond of introducing minute accessories—a butterfly or some other insect, or a few flowers admirably painted—as in *The Hermit* just mentioned; he signs his name, too, in some spot where it would least be looked for, and from about 1631 betrays a love of trivial detail and miniature workmanship, which grew stronger as time went on. But he made good progress; his work was carefully set out, and, most important of all, his portraits, no less than

those of his master, were speaking likenesses. Indeed, when Rembrandt removed to Amsterdam, having a large number of orders for portraits there, and Lievens quitted Leyden at the same time, Dou did not hesitate a moment, but established himself independently in his native town to continue in the way Rembrandt had opened up for him. He, no doubt, cherished the hope of becoming such a portrait-painter as his master, but at the same time he also began painting *genre*, at first as a secondary, but afterwards as the principal branch of his art. He took a studio on the Galgewater and worked with great industry, and by his pictures he made so great a name that "everybody who saw them could but admire their prettiness and curiosity (fine details), and his pieces soon were held in great esteem by lovers of art, and were bought very dear," says Orlers.

CHAPTER III

LIFE FROM 1631 TILL HIS DEATH

WHEN the painters of Leyden met together on October 18th, 1641, to celebrate St. Luke's Day, which they were wont to keep "with great feasting," they were, perhaps, disagreeably surprised by a discourse addressed to them by Philips Angel, afterwards painter to the Shah of Persia. After stating, in a short preface, that "the Painter's art is far more profitable and useful to the support of the body than any other art," he showed by sundry instances how highly esteemed "great minds" had been at various times and in many lands, and in general how amply rewarded. "And to go no further," said he, "but to look in our own country, nay, within our own city walls, we may see the very excellent Gerrit Dou, who earns yearly, by giving the honourable Herr Spiering the first refusal of his works, a payment of 500 gulden." And in that part of his address, in which he blamed "the gray dullness, the green unfitness," and too great smoothness of many pictures, he could not avoid again setting up Dou as an example to young artists.

"For what," he exclaims, "is a piece of painting, that a man should sit for months and try to produce the minutest work! If anyone will choose minute finish for his study, let him consider the never-enough-praised

Gerrit Dou. That is a curious dexterity indeed, which he achieves with a sure and firm hand. Whoso goes otherwise to work than in this manner shall be laughed at rather than praised."

Whether Angel's speech made any impression we know not; but many of his audience, on hearing the name of Dou, certainly wished themselves in his place. In 1641 he was already as "widely famed" as his master Rembrandt. Hardly ten years had elapsed since he had come forth from that master's studio to work independently, and now, at the age of eight and twenty, he had already made such progress, that not only were his works held in high estimation and bought at good prices, but that he had a patron, a Mæcenas of his own. Not Angel only, but Sandrart, in his "*Academia Todesca*," tells us that "Pieter Spiering, the Swedish minister at the Hague, promised an annual income of 1,000 gulden to Dou, on condition that he should, according to his pleasure, buy for ready money the best of all that Dou should paint. And he bought his little pictures, whereof the largest would but measure a span, for 500, 600, 800 up to a 1,000 or more Dutch gulden." And Sandrart must have known the truth, as he was personally acquainted with both Spiering and Dou. He visited the latter in his studio, and he tells us that he himself painted a portrait of their patron.

This patron, Petter Spiering Silvercron, minister from Sweden at the Hague from October 20th, 1637, till September 11th, 1649, and from August 5th to December 4th, 1651, besides being Queen Christina's political representative, was one of the agents commissioned to collect for her every kind of rare and



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[Munich]

THE QUACK DOCTOR

Plate 17

precious object. She employed several, Appelbom among others, the resident at Amsterdam. They purchased for their mistress everything they could get, partly for her collection at Stockholm, and partly to sell again.¹

Spiering was a great admirer of smooth, highly-finished painting, and, so early as in 1635, Michel le Blon writes him a letter commending a picture by Torrentius to his attention for these qualities. This taste, it is very evident, led Spiering to make the agreement, of which Sandrart and Angel speak, with Gerard Dou, of all the painters of his time the most conspicuous for elaborate finish.

So far as we can discover he had no pictures excepting those by Dou. He had his portrait painted by Dou, "sitting at a table in his art-cabinet, with his hand on the table-cover; near him the lady his wife, likewise seated, with their eldest daughter handing a book to her mother"; and he had also many other paintings by Dou, among them a woman reading and an old man by the fire.

The pictures sent by Spiering to Queen Christina were also almost exclusively by this painter. Christina had an extensive collection at Stockholm, in which, as compared with other schools, the Dutch school was meagrely represented. Exclusive of the works of Christina's Dutch court-painter David Beck, who was commissioned by her to paint portraits of the princes and princesses of various courts, she possessed no more than one piece by

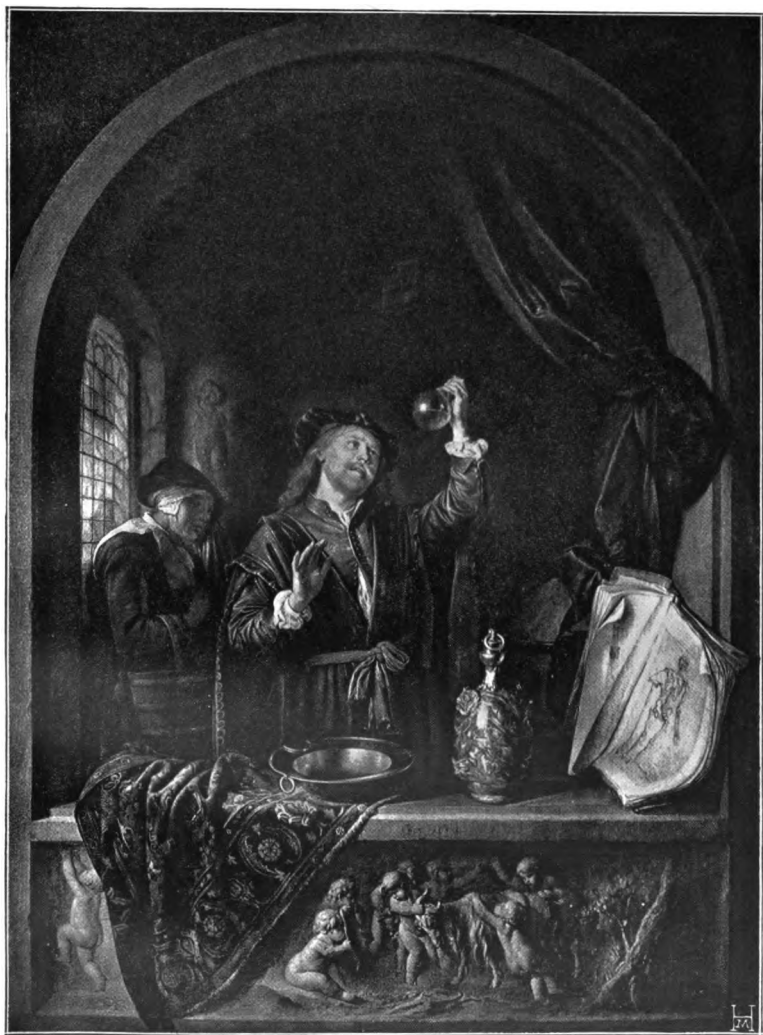
¹ Dr. G. W. Kernkamp, who has found much information regarding these agents in the archives of Stockholm and Copenhagen, has been good enough to inform me that princes, among them the King of Denmark, dealt personally in such possessions.

Gerard Honthorst, a couple of paintings of insects and reptiles, and five *genre* pictures ;¹ besides these she had no Dutch pictures but those by Dou, purchased for her by Spiering. The blue-stocking Queen cared little for the realism of Dutch art, preferring biblical, mythological and allegorical works, such as the Italians were then painting. Appelbom, the Swedish resident at Amsterdam, who, as we know, also bought pictures for his Queen, seems to have known her taste better ; and from that city, where a brisk trade in Italian works of art was carried on, he may have sent her many examples which she esteemed more highly than the small pictures by Dou, which she received from her representative at the Hague. She cared even less for the art of Germany and Flanders, as may be gathered from the fact that, when she retired to Italy in 1654, she left all her pictures of those schools behind in Sweden. Dou's pictures she had already returned to Spiering in 1652 ; in a catalogue drawn up in that year they are marked as "*rendu*."²

There were ten of them, and the list is of especial interest as proving that the works mentioned in it must have been painted before 1652. The most important is the *Young Man Playing the Violin*, a masterpiece now at Bridgewater House (No. 32 ; Plate 31). Next to this must be ranked *A Man Writing*, probably that
 p. 61 belonging to the Marquess of Bute (No. 59) ; *A Woman Peeling Potatoes* (No. 94), which, after remaining in
 p. 116

¹ Granberg (Olof), *La Galerie de Tableaux de la Reine Christine* (Cat. raisonné des Galeries privées de la Suède).

² See Nos. 32, 59, 94, 104, 107, 207 of the catalogue at the end of this work. There were four more not included here (M. 54, 272a, 290, 297a), Appendix I.



Hanfstängl photo]

[Vienna

THE DOCTOR

Plate 18

Holland till the middle of the last century, and passing through many hands, is now the property of Herr Huldshinsky in Berlin. Another picture, representing *A Lacemaker*, was formerly in the Boymans Museum at Rotterdam, and destroyed by the fire in 1864; one of the two kneeling *Hermits* (No. 107; Plate 6) is ^{p 5} probably that in the Dresden Gallery (No. 1711).

While we can thus be certain that these pictures were all painted before 1652, we can fix a more exact date as regards two of them. It may be pronounced with certainty that they are the same works that Sandrart saw in Spiering's possession at the time of his residence in Holland (1637-41), so they were executed before 1641, and probably between 1637 and 1641. They are the burnt *Lacemaker* and the *Violin Player*; and we thus know positively that in the last-named picture, which is in fact dated 1637, we see one of the works which Spiering bought "for its weight in silver."

It must indeed be allowed that this picture is a masterpiece. It represents the painter himself at the age of four and twenty, and the work is so fine in tone, the light falling through the window is so admirably painted, that we involuntarily refer it to the influence of Rembrandt's teaching.

It is remarkable to note how long Dou remained under that influence, after Rembrandt himself was no longer with him, and although he had found a totally independent line of work, both in conception and execution. In this very picture we clearly see the divergence between the two men. In Rembrandt, during the last years of Dou's studying with him, we find a skilful and often daring use of low, mingled tones, giving the corners

of a room a look of mystery ; and soon afterwards see him painting broad beams of sunlight, and placing his figures in increasingly splendid and brilliant surroundings. In his pupil, by 1637, we discern a careful arrangement of the scene, and painstaking study from the life in every detail ; in short, a precision which in this picture is not yet vexatious, but which subsequently grew worse and worse, and soon degenerated into finikin painting, the outcome of the brain and devoid of feeling. At the time when he painted the *Violin Player* Dou's talent had already taken this bent ; but the execution still gives a pleasing, nay, in this work a delightful impression. It is one of the choicest pictures of the master's early time. Another fine example of this period is the Gotha picture of *A Woman Spinning* (No. 128), which rivals the *Violin Player* ; but that the painter was not always at the same high level may be seen from the *Repentant Magdalen* of 1638, at Berlin (No. 96).

Dou at this period painted several pictures of which the subject resembled that at Bridgewater House, and a good many of them are portraits of himself. In this respect he pursued the method of his early years, generally painting a portrait, even when he placed the figure in a needlessly "ornamentally arranged" interior. He not only painted Rembrandt's father and mother, his familiar models, but took his own relations as the subjects of his studies. The portrait of his own father, in the possession of Herr von Preyer at Vienna (No. 11), and that of his mother, belonging to Sir Frederick Cook at Richmond (No. 62), must be assigned to this time ; his father died in 1656, and his mother in 1651.

He also painted other portraits as commissions, as is evident from the two well-known portraits in the Steengracht Collection at the Hague (Nos. 167 and 168), p 32
said by Smith to be those of Dou and his wife; Dou, p 49
however, was never married, and the man's portrait is so unlike the pictures he is known to have painted of himself that it certainly represents someone else. There is also a portrait of a man at Amsterdam (No. 156), to p 32
say nothing of those in other countries. They are not, indeed, very numerous, so that we are compelled to infer that Dou's portraits did not long meet the public taste. That this was the case must not be attributed to indifferent work or lack of resemblance; we can form an opinion on this from the portraits of Rembrandt's father and mother, from those of himself, and above all from the striking family likeness in those of his own father; there is nothing to be desired in these respects. It is more probable that his excessive carefulness, even in portrait-painting, made such commissions rarer as time went on. When Sandrart tells us that Dou painted Spiering's family, he cannot refrain from remarking that the President's wife had to sit to the painter on five days merely for the under-painting of one hand, and that the family had said to him that they had sat longer for Dou's little picture than for the large portrait group painted by Sandrart in three weeks.

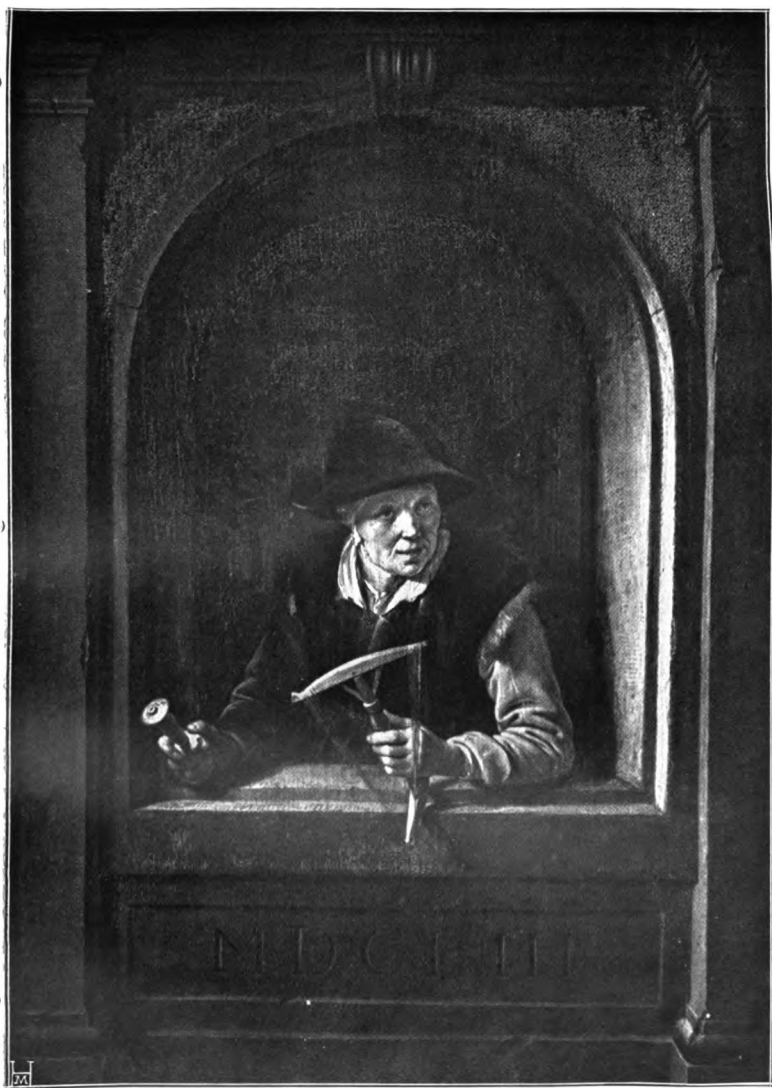
And Sandrart adds: "By this tediousness he spoiled all pleasure in sitting, in such wise that a usually amiable face was distorted, and the 'counterfeit' likewise, with vexation, melancholy and displeasure." That this really was the case seems probable from the *Portrait of a Man* in the museum at Amsterdam (No. 156); and it is

a pity that the gentleman whose face, depressed from long endurance, Dou so elaborately painted in 1646, should have left no record as to how many hours he spent in the artist's studio. Still, Dou's fame seems to have prompted some persons, who were fain to be perpetuated by him, to pay him to add their heads in pictures painted by other artists.¹

Dou was now gradually abandoning portrait-painting in favour of *genre*, which finally became interiors with still-life and merely accessory figures. His works of 1645 already reveal this transition. We may take as an example the picture at Cambridge, dated 1645 (No. p 68 23), of a schoolmaster teaching a boy to read, while another studies his lesson. Dou's father sat for the schoolmaster, and the whole composition, with part of Dou's studio for the background, reminds us of his way of arranging portrait pieces, of which there is an instance in the *Man Writing* belonging to Mr. Charles Morrison, London (No. 43). This also represents p 62 Douwe Janszoon, and is even more crowded with a variety of objects out of his son's studio, reminding the spectator of Rembrandt's etched portrait of Uytenbogaert, worked out so as to be almost completely a piece of *genre*.

16 45 From these years date the earliest known pictures of domestic occupations, which show Dou's divergence in another direction, a line which became characteristic of his school and of himself. I allude to the arrangement by which the spectator looks in through an open win-

¹ An instance is to be seen in the Wesendonck Coll. at Berlin (Catalogue A., No. 223). In this picture, ascribed to A. v. Ostade, Dou painted the heads of two figures.



Hanfstängl photo

[*Amsterdam*

THE FISHERMAN'S WIFE

Plate 19

dow or door—a *nis*, or niche, as it was termed at the time, and the picture a *nisstuk* or *niche-piece*.

Dou, of course, was not the first to treat interiors in this way; indeed, it would seem that it was Rembrandt's example which, in fact, led him to paint these "niche-pictures." If Dou had generally displayed greater initiative, we should not ascribe this new departure to Rembrandt's influence, for the arrangement of figures in an architectural setting of arches, balustrades and the like had long obtained, in imitation of the Italians; but Rembrandt's *Portrait of Saskia*, done three days after their betrothal (1633), that of *A Man* (1634) in the Holford Collection, the *Lady with a Fan* (1641) in Buckingham Palace, and many others must certainly have had their effect on his pupil. It was already customary to set a portrait-head in an oval as if the sitter were looking out through it, and Frans Hals and his pupils frequently represented their subjects with one hand resting on a balustrade. Rembrandt's pupils followed his example. Nor was it any speciality of Dou's to represent a figure as leaning over the lower half of a door; it is to be seen in the pictures and etchings of Adriaen v. Ostade, and in pictures by Maes and others.

Still, Dou's treatment of the "niche" window was so characteristic that it became the typical form for all the Leyden school of minute painting, from his first pupil to his last imitator. It is therefore interesting to note the process of its evolution.

The earliest dated work of this class is the *Girl cutting Onions* (No. 36; Plate 8) in the King's Collection (22 at Buckingham Palace. It was painted in 1646. We look into a kitchen where a girl is cutting onions into

Adriaen v. Ostade
Frans Hals

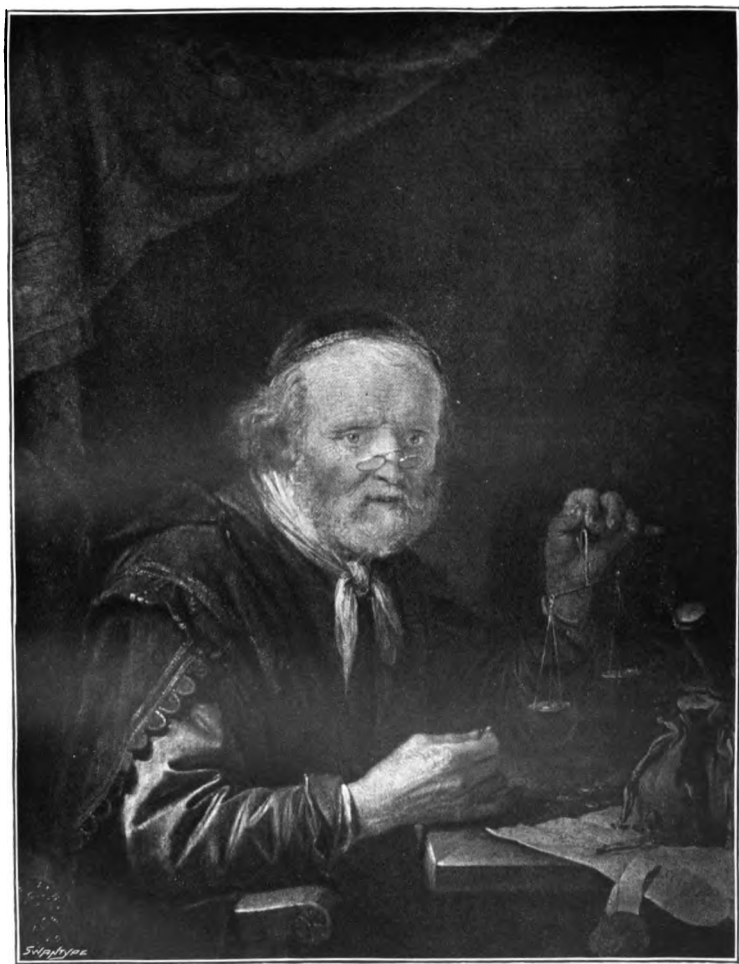
Adriaen v. Ostade
Maes

118 a tub which stands on the sill of the window that frames
 119 the whole. The girl is evidently a portrait; the same head
 frequently occurs in his pictures, and the boy is painted
 from the same model as sat for one of the figures in the
Schoolmaster at Cambridge (No. 23). The arrangement
 is simple, and the window-frame perfectly plain. Another
 picture, a *Girl scouring a Pan*, in the King's Collection
 (No. 37; Plate 7), and the *Girl chopping Cabbage*,¹ with
 its companion, now at Schwerin (No. 150), were evidently
 painted at the same time, from the same model
 and the same place, and are equally simple and plain so
 far as the "niche" is concerned. But Dou gradually
 worked up this subsidiary feature, as its attraction for
 him increased; between 1646 and 1657 we find only one
 work which is not thus arranged, and even the earliest of
 his dated lamp-light studies¹ belongs to this class.

Dou began with a plain arched window, with a broad
 sill on which two or three accessories were displayed,
 but he soon began to add some decorations: he first
 placed a stone tablet below the window on which the
 date is carved in Roman numerals (as in the *Fisherman's*
 103 *Wife* at Amsterdam (No. 158; Plate 19); or he partly
 drapes the opening with a curtain; he trains a vine up
 the sides, or gives life to the whole by introducing a pot
 of blossoming pinks. But what he ere long liked best
 was to place a bas-relief in the wall below the window,
 painting it from a plaster cast in his possession. After
 1651 this constantly recurs. We find it in the famous
 74 *Violin Player* at Dresden² (No. 112); in the equally
 well-known *Poulterer's Shop* in the National Gallery

¹ Not included in the list in this volume (M. 272a and 323a).

² Which is not a portrait of himself, though formerly called so.



MAN WEIGHING GOLD

[Louvre

(No. 47; Plate 28), and a great many more window pieces. It represents some children playing with a goat, and is the best known work of a sculptor at that time famous: Frans Duquesnoy—better known as Il Fiamingo—a friend of Rubens.¹ p. 128

This bas-relief is the familiar feature of all his more richly decorated window-frames; and, with a bird-cage, a pot of pinks, a climbing vine, etc., this relief—very rarely any other—became the stock-in-trade of all Dou's followers, and, however varied in arrangement, gives the stamp which enables us to recognize Dou as the model they imitated.

Another class of subject is also characteristic of Dou and his school, interiors, namely, seen through a window, with an effect of lamp, or more frequently candle-light. It was Dou who made this class of work popular by introducing it into domestic *genre*. Candle-light pieces had no doubt been painted long before his time, as in Jan Massys' *St. Jerome* (at Vienna, No. 692); and "Night-pieces," as they are called, probably had their origin in subjects of Bible history to which night effects seemed appropriate, as the Birth of Christ and Peter's release from Prison. Gerard Honthorst and Elsheimer's followers had also painted artificial light, but the representation of night scenes of domestic and private life, elaborately finished and on a small scale, was first adopted as a *genre* of his own by Gerard Dou. He was first attracted to an attempt in this direction, once more, no doubt, by Rembrandt, for during the years of his

¹ See Nagler, I, v. Dou had other pieces by this sculptor, among others one of his figures of children, which he painted in the *Portrait of Himself* at Brussels (No. 17).

apprenticeship the master had more than once executed a candle-light scene; I need only name the *Money* *Changer* at Berlin, and the *Philosopher* at Vienna.¹

We find no candle-light effect in Dou's pictures before 1653, in which year a replica of the Brussels portrait was painted.¹ The treatment is not yet altogether satisfactory, too evidently laboured and too gray in tone; but the painter soon overcame all such difficulties, and brought the painting of these night-pieces to a high degree of perfection. His famous *Evening School* at Amsterdam, painted in or shortly before 1665 (No. 159; Plate 34), must, whatever may be said of it, hold a high place among the works of our great masters. *The Card Players* in the Czernin Collection at Vienna (No. 7), and the *Girl preparing Supper*, at Frankfort (No. 126), are also two of Dou's best pictures; and that this kind of subject, especially a woman in a "niche" with a lighted candle, had great vogue even during his lifetime is well known. In fact, Schalcken became his pupil exclusively, it would seem, in order to learn to paint such subjects.

Though Gerard Dou deviated from his master's teaching in some subjects, in one class that was congenial to his own instincts he followed him most faithfully. I allude to his many pictures of *Hermits*. The earliest treatment of this subject, which might even be taken for a copy from a picture by Rembrandt (No. 107) has already been mentioned (p. 40). Dou had the same composition in his eye, even long after. The same accessories—the Crucifix, Bible, rosary, skull, etc., and especially the trunk of a dead tree—"which resem-

¹ Not included in the catalogue in this book (M. 323a).



Alinari photo

[Uffizi Gallery]

THE PANCAKE SELLER

Plate 21

bles no tree-trunk in nature," says Weyerman—constantly reappear in the surroundings of the Hermit, who is sometimes reading, sometimes praying, generally seen only to the knees, but occasionally a full-length figure, and always based on the same conception. And not men alone, but women that may be identified as the *Penitent Magdalen*, did he paint in the same manner, and with the same accessories, though far less frequently than the *Hermits*, which were so much to the taste of the buyers, that they not only were well paid for, and repeatedly copied, but were largely imitated by other painters, such as van Spreewen, Leermans and van Staveren, who sometimes borrowed whole passages from Dou's Hermits.¹

What is even more striking in the Magdalens than in the Hermits is the typically Dutch physiognomy of Dou's model, a girl who is seen not only in his earliest dated *Magdalen* (1638), now at Berlin (No. 796), but in the *Girl cutting Onions* (1646), at Buckingham Palace (No. 36), in the *Woman with a Fowl* (1650), in the Louvre (No. 82), and in the well-known picture (No. 66; Frontispiece) at Waddesdon Manor (1657), formerly in the Six Collection. We still see her in the *Young Mother* at the Hague (1658) (No. 164; Plate 26), and in many other pictures. It is always the same girl, always equally young. This makes it quite clear that Dou cannot always have painted the face from life, however evident it may seem that other parts of his work were studied from nature. It would seem that he constantly painted this girl from sketches or from memory, and he probably did the same with other "character-heads,"

¹ A pleasing example by Leermans is to be seen at Buda-Pesth.

for he repeatedly made use of the studies he had made from Rembrandt's father, as Rembrandt himself did, for a figure in a picture, long after the death of Harmen van Rijn. As regards the accessory objects in his pictures, they were always faithfully painted from nature, as may be proved by an interesting example.

There was, in the seventeenth century, a gate at the end of Haarlemmerstraat, near the Turf market, called the Blauwpoort or Old Rijnsburgerpoort, built in 1619, in place of an older structure. After the extension of the city after 1610, the Morschpoort afforded access to it on this side, and the gate of 1619 was evidently more ornamental than practical. From the middle of the roof rose a peaked tower, and each of the two ridges supported a sort of tall chimney on which was an armillary sphere.¹ The cornice of the building was evidently not strong enough to bear these superstructures; the tower was reduced to a peaked cap, and in 1652 the two square chimneys were reduced in height. Finally, in 1667, the gate, by the restoration of the spheres, had assumed the aspect it presents in maps and prints after 1670. It may seem improbable that a fact in the history of a painter should be derived from that of so small a building. But so it is. Dou frequently introduced the Blauwpoort into his pictures. In one at Prague and another at St. Petersburg, and in no less than four at Munich, it is seen in the background (Nos. 4, 134, 135, 139, 140, 185). Four of these, dated 1652, 1654, 1663

¹ The Blauwpoort of Leyden is represented in many prints of local interest. For particulars see note 1 to p. 57 of the original Dutch of this work, where an illustration shows the successive alterations.

52
81
20
137
115
140

and 1667, show it in the second and third stages of its existence, while in the first and last it appears with the tall chimneys and tower of its first phase. This plainly shows that Dou did not paint it from an old sketch or from memory, as he seems to have painted his heads, but that he went direct to nature on each occasion.

Another inference may be drawn from this. It is at once evident that the gate and its surroundings were always drawn from the same spot, and, as the perspective shows, from a high position, whence we may safely conclude that Dou drew it from an upper room in the house by the Galgewater.¹ Sandrart's statement that Dou's studio faced north, and was near a canal, confirms us in the assumption that it was in such a room that he lived and worked. From documents in the Leyden archives we learn that he resided in the Noortrapenburg district, which included the Galgewater, so he did not, as might have been expected, inhabit one of the houses he owned on the Kortrapenburg, which belonged to the Gasthuys district.

From all this we may conclude that Dou lived and had his studio on the first floor of a house by the Galgewater; and that he worked there in 1652, 1654, 1663 and 1667 will be seen from what follows.

There can be no doubt that Dou was already famous in 1641; and in 1660 he was reckoned one of the greatest painters in Holland. To realize this we need only refer to the names of some of his more famous

¹ It would seem that this house stood on the site of that now numbered 3, as I verified on the spot with almost mathematical certainty by the help of photographs, prints and old maps.

scholars, a subject to be treated in a later chapter. Poets sang his praises, and it will here be interesting to give a sketch of the historical events which afford further proof of Dou's popularity.

In 1660 Charles II. of England paid a visit to the Hague, from May 25th to June 2nd, as a guest of the States of Holland, on his way to England. A splendid reception was arranged to atone in every possible way for the incivility they had formerly shown to the Stuarts.

On Saturday, May 29th, 1660, at a meeting of the States it was resolved to offer the King a magnificent present in proof of the sympathy of the Dutch. It was proposed to purchase a splendid bedstead (which was done, for 100,000 gulden), with its hangings and appurtenances, and a fine tapestry hanging; also "a large number of fine pictures by the most famous painters, as well Italian as of this country, old as well as new"; and the Deputed States were appointed to carry out this resolution, which indeed was not effected till some time after Charles's visit.

Heer van Outshoorn was commissioned in the first instance to buy twenty-four Italian pictures from the collection of the widow of Gerrit Reynst at Amsterdam, consisting largely of pictures that had belonged to Charles I., and had been turned into money by the English after his death in 1646. For making this purchase Outshoorn availed himself of "the address and advice" of the sculptor Quellinus, and of Gerrit Uylenburch, the picture-dealer; and for these pictures the unheard-of price was paid of 80,000 gulden.¹ Then

¹ See Claude Phillips, "The Picture Gallery of Charles I.," p. 49 (London, 1896).



Hanfstängl photo

[Dresden]

GIRL WATERING FLOWERS

Plate 22

Andries de Graeff, a burgomaster of Amsterdam, wished to withdraw one of his pictures, whereupon two competent persons were to be appointed to value it. On September 23rd the State valuer approved on their part "one Gerrit Dou," and on the part of Herr de Graeff, at his request, one Reynier van der Wolff, and the two said gentlemen were apprised thereof on September 23rd, 1660.

It is to be regretted that nothing more is known about this matter. What the result of the assessment was and who the painter of the picture are alike unknown. But the circumstance is another proof of the high esteem in which Dou's talent was held by men of the highest position and best taste in the land.

The great value set on his pictures is still further shown by the fact that the States bought three of them to be sent as a gift with the others to Charles II. Unfortunately there is no record of the subjects, or of the price paid for them. All that is discoverable is their number, as appears from the following note, written by the Deputed States, dated "Oct. 18. 1660":

"It will be necessary," they wrote, "that the three paintings bought of you in our name should be transported to Rotterdam on Wednesday or Thursday next at latest. And to that end it will be well that you should pack the pictures well and securely, and cause them to be conveyed to that town, addressing them to Pieter Puert, merchant, there. Trusting to this, we remain," etc.

Dou replied in a letter which is unfortunately lost, and on the following day received this answer:

"In reply to yours, written in answer to ours of the 18th of the current month, we find it good that you

should return the paintings, duly packed, by the bearer of this note, named Gerrit Uylenburch, who shall deal with them according to our orders ; Trusting to this, we remain," etc.

Uylenburch, in fact, was instructed to go with them to England, and there take charge of the unpacking and placing of the pictures and statues. Shortly after October 18th he set out with the envoys, who took the presents to England, and on the arrival in London the gifts were displayed in the Great Hall of Whitehall Palace. Charles warmly thanked the envoys, and the pictures which seemed best to please His Majesty were "that by Titian, to wit, a Virgin and Child ; and those of Douw [*sic*] and Elshamer [*sic*]." ¹

The question is irresistible : which were the three pictures by Dou here alluded to ? It is very difficult to say. Houbraken, when speaking of the demand for Dou's pictures, says : "The picture which is esteemed by many as his best work is that purchased of him by the gentlemen of the East India Company for 4,000 gulden, and given to Charles II. when he went from hence to England to accept the Crown. But others say that the States gave this work to King Charles in the year 1660, when he came into his kingdom, and that they bought it for a large sum of money from the cabinet of M. de Bie, his (Dou's) great patron. In it are painted a woman with a child in her lap, and a girl playing with it. This piece was subsequently removed from England by King William, and placed in the Loo, but where it is now I know not."

¹ From a letter of two of the Dutch ambassadors, van Nassau and van Hoorn, November 16th, 1660.



Hanfstängl photo]

[Dresden

THE LOST THREAD

Plate 23

From this we might conjecture that the picture mentioned by Houbraken was part of the States' gift. But his account, apparently based on a verbal report, perhaps revived soon after the transfer of the picture to the Loo, is very vague.

There is no documentary record of any present made to Charles by the East India Company, though this is no proof against the fact. Nor have we any reason to suppose that the States bought a picture from de Bye; indeed, as we have seen, they corresponded directly with Dou about the pictures. Though this again proves nothing, since more than three pictures by him may have been purchased.

Research in another direction brings us to the fact that in the Royal Picture Gallery at the Hague there is a picture called *The Young Mother*, which represents a woman with a child in a cradle by her side, and a girl playing with the infant (No. 164; Plate 26). A few years ago Dr. C. Hofstede de Groot, in the course of an inquiry as to the history of this work, came to the conclusion that it had once been in the collection of James II., King of England. Whether it had been given to Charles II. is uncertain, as Houbraken's description does not precisely answer to it. That the gift was made we know from a passage in John Evelyn's Diary, where it is noted between the 1st and the 6th December, 1660: "Now were presented to his Majestie those two rare pieces of Drolery, or rather, a *Dutch Kitchen*, painted by Dowe so finely as hardly to be distinguish'd from enamel." That this was the picture belonging to James II., and subsequently transferred to the Loo—being, indeed, the only work of this kind by Dou as to which the com-

parison with enamel has any sense—is, moreover, corroborated by the mention of *The Young Mother* in the list of pictures demanded by Queen Anne after the death of William III., as “A Dutch Kitchen, by Gerard Dow.”

It may be considered proved, then, that *The Young Mother* was presented to Charles II. And as the letter from van Nassau and van Hoorn indicates that the King had inspected the presents before November 26th, and Evelyn expressly says in December “*Now were presented,*” *The Young Mother* must have been a separate gift, and so not improbably from the East India Company.

There are two well-known pictures by Dou which correspond with the description given by Houbraken, each representing a woman with her child on her lap, and a girl playing with it (Nos. ³²⁷39 and ³²⁶55). One is in Buckingham Palace, the other belongs to the Duke of Westminster. They are companion pictures, and both came from the Choiseul Collection. I was able to see the former work, and to determine that it was painted about 1654-60. I could not indeed examine it with a view to finding an old inventory number, or any other mark by which to verify its former history. But it seems to me not impossible that one of these pictures was presented to Charles II.—or, perhaps, both—and subsequently brought back to Holland, and that one of them is that which is mentioned in van Beuningen's Sale as “The well-known Cradle by Gerard Douw.” This, however, cannot be proved, and we are still in uncertainty as to what were the paintings by Dou presented by the States to Charles II.¹

¹ I venture to surmise that Houbraken confounded together two separate facts and two gifts: (1) the picture—or two pictures—

At any rate, Charles was so well pleased, especially by Dou's work, that he seems to have had an idea of bidding the famous painter to his Court. This would appear from some verses by a Leyden poet, Dirk Traudenius, famous in his day, dedicated

"To Mr. Gerard Dou, when, by the King's command, he was invited to go and paint in England."

Houbraken, who has preserved the verses, hazards the obvious opinion that the painter "had reasons" for rejecting the offer, inasmuch as his retired habits would not accord with Court life, or that his friends persuaded him to think so.

It is known that Charles invited painters from Holland to work at his Court—W. van de Velde the younger and Pieter Lely. And it might seem possible that Dou also came over for a time, since his name is absent from the books of St. Luke's Guild from 1668 till 1673. The existence of a portrait of the King ascribed to him gives support to this opinion, and I carried out a long search, both at the British Museum and the Record Office, but without result.¹ Not long after, however, I came by other means on a solution of the question. Dou's name, as has been said, is missing from the books during an earlier interval, from 1651 till 1658. It has usually been assumed that Dou lived out of Leyden during these years. Kramm, Ch. Blanc and Dohme speak of his absence representing a woman with a child in her lap, which Dou himself sold to the States to be presented to Charles II.; (2) *The Young Mother*, bought of de Bye by the East India Company and given to the King somewhat later.

¹ There are still a number of uncatalogued documents of this period, apparently from the household records of Charles II.; but a search through them is impossible as yet.

during these years, and it is mentioned in the latest catalogue of the National Gallery.

But while compiling my list of Dou's works, I found a *Portrait of Himself*, by Dou, mentioned by Granberg, signed "G. Dou, Leyden, 1652, *Ætatis* 39," whereupon Granberg rightly remarks that Dou must have been in Leyden in that year. And an examination of his pictures at Munich, dated 1652, 1654, 1663 and 1667, in which he painted the Blauwpoort, evidently from nature (see *ante*, p. 56), proves that the omission of Dou's name from the Guild books was not due to his absence from Leyden during the first interval, 1651-1658.

As regards the second, I have come to the same conclusion, especially since Dr. Bredius showed me some legal deeds in which Dou is mentioned. The following *résumé* will show in what years Dou's residence in Leyden may be positively proved.

From Orlers' statements it is clear that Dou was living in Leyden till 1641, and there is no reason to doubt his being there in 1642 and 1643, though no evidence is forthcoming. In 1644 Dou signed the deed of the "Order of St. Luke"; then we hear no more of him till 1646, in which year he painted a portrait of a man in his studio (No. 156). As to 1647 there is no evidence. In 1648 he was a member of St. Luke's Guild, and is mentioned in the lists till 1651. In 1652 he painted a portrait of himself in Leyden,¹ and the Blauwpoort in the background of another picture (No. 134). Of 1653 there is no record; in the following year he again painted the Blauwpoort (No. 134) from nature; and of 1655 again we know nothing. That he

¹ Not included in the catalogue in this book (M. 109).



THE GROCERS' SHOP

[Louvre]

was at Leyden in 1656 and 1657 is proved by his signature to two deeds. From 1658 to 1668 his name is found in the Guild registers. In 1669 he had three pupils, he had his will made by the notary Paedts at Leyden, and the burgomasters of the town entered into negotiations with him as to the painting of a picture, a matter still proceeding in 1670. There is no record of 1671, but in the following year Dou seems to have signed a portrait of himself dated "*Leyden, 1672.*"¹ In 1673 and 1674 his name again occurs in the Guild books, and in 1674 he made his will for the last time.

From this it is plain that the Guild books alone are no trustworthy guide as to Dou's presence in Leyden, so that all hypotheses based on them may be set aside. It is not, of course, impossible that during the years of which we know nothing (1642, 1643, 1645, 1647, 1653, 1655, 1671) Dou was absent; but it may safely be assumed to be almost a certainty that Dou was never out of Leyden for any length of time, and that Charles II.'s proposal that he should visit London came to nothing.

Dou, in fact, was under no necessity to leave his native land, especially when, in or about 1660, he had found another patron to buy his pictures as Spiering had formerly done.

It has already been told (p. 9) that Monsieur de Monconys, when he stayed in Leyden in August, 1663, besides going to the world-famed Anatomical Theatre and other places of note, visited the best known painters. He first went to Frans van Mieris, who had but one picture finished, for which he asked him 1,200 *livres*. He

¹ A copy, at Nuremberg, of No. 6.

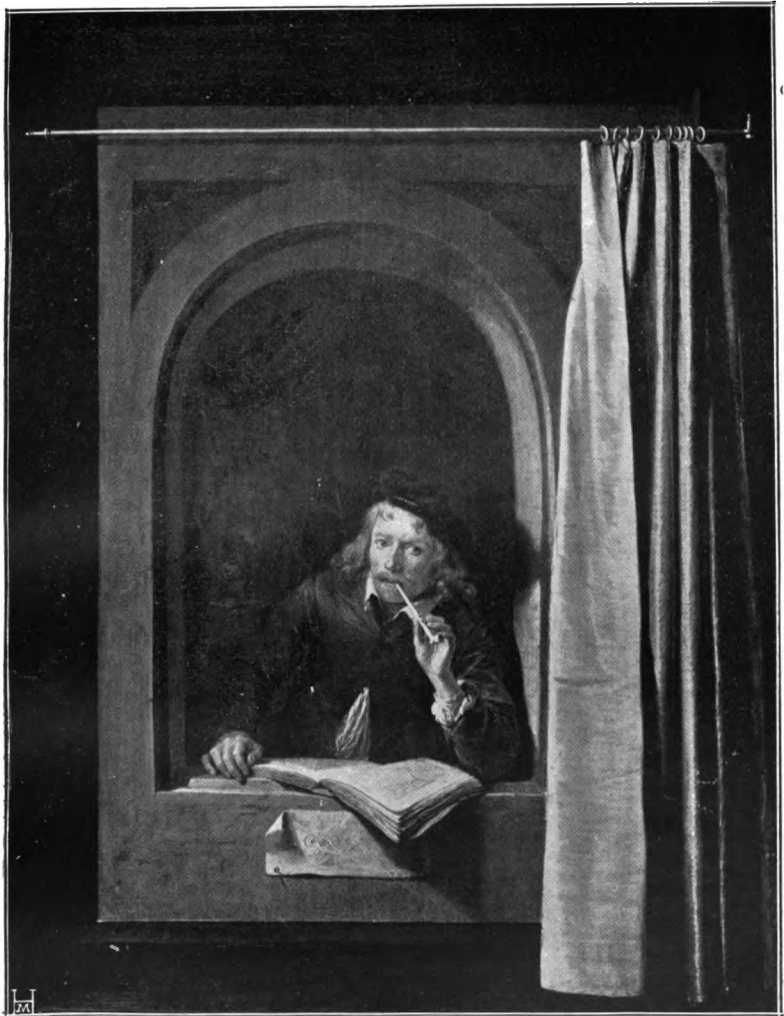
went also to Pieter van Slingelandt, and was willing to give "60 *écus*" for a picture, for which the artist asked no less than 400 *livres*. When Monconys came to Dou, "*qui est incomparable pour la délicatesse de son pinceau,*" he too had but one picture, *A Woman at a Window* (M. 237a), for which he demanded "600 *livres du pays*."

Monconys bought nothing, but he went to Monsieur de Bye, to see the "great number of pictures by Dou," which that gentleman owned. Johan de Bye seems at first to have had these works in his house; but they soon became so numerous that on September 18th, 1665, he hired, from the painter Johannes Hannot, who lived in Leyden opposite the Town Hall, at the rent of 40 gulden a year, "a front room in order to display the paintings of Monsieur Douw belonging to the aforesaid de Bye, and to give them a fitting place."

When the pictures were carried thither the following advertisement appeared in the "*Haarlemsche Courant*" September 26th:

"Be it known to all gentlemen and amateurs, that in the house of Mons. Hannot, opposite the Raethuys in the town of Leyden, every day, except Sundays, from 11 to 12, should there be no compulsory hindrance, 29 pieces may be seen¹ most admirably painted and wonderfully finished by the skilled and renowned Mr. Gerard Dou; praying all in particular as they go out not to neglect to remember the extreme need of the poor, but to make a liberal gift for the sight of the same, to which

¹ In the contract (for which see Appendix II.) only twenty-seven are enumerated; it is worthy of note that, as all the houses on the side of the Breestraat face north, the pictures were shown in the same light as they were painted in.



Hanfstängl photo

[Amsteraam]

PORTRAIT OF THE ARTIST

Plate 25

end a chest shall hang in the said room, and if any one finds pleasure in the art displayed will he be pleased to speak of it to the owner."

This was an important and extremely costly collection, and it is worth while to go through the items and note where the pictures now are.

No. I. "A large piece, daylight, with four figures, a sick woman and a doctor with a vessel; an ewer on the outside," is beyond a doubt the well-known and often described *Dropsical Woman* (No. 79), now in the Louvre, where, till a short time since, it had the honour of a place in the Salon Carré, among the masterpieces of every school.

The panel on which it is painted was originally inclosed in an ebony case with a double door, on which Dou had painted an ewer and a silver bowl. These, too, are in the Louvre, but separated from the other examples (No. 86). *The Dropsical Woman* (*La femme hydropique*) [*L. 2348*] is famous not merely for its composition and execution, but also for its history,¹ and it gave rise to some confusion as to the date of Dou's birth. The picture is signed, on the edge of the Bible, which lies on a desk in the left foreground—"G. Dou 1663 out 65 jaar." Consequently, several writers assumed the year of his birth to be 1598. Kramm, who settled the question, proposed to read this signature *out 55 jaar*, an assumption accepted by the National Gallery catalogue. In point of fact there is certainly an error in the signature; and a mistake between 8 and 3 or between 5 and 6 is one easily made. Happily this list of de Bye's now establishes the fact that the picture

¹ For which see p. 98 below.

was painted before September, 1666, which makes it absolutely certain that the date should read 1663, and that the words *out (aged) 65 jaar* either were added afterwards or contain a blunder.

No. II. "A lady playing on the clavi-cembalo, with a table-cover, daylight," is now in the Dulwich Gallery (No. 26; Plate 35).

No. III. "Candle-light, three persons playing cards," may be seen in Count Czernin's collection at Vienna (No. 7).

No. VI. "A naked swimmer near a tree" is in the Hermitage, St. Petersburg. This picture (No. 185) has never been parted from Nos. IX. and XVI.

No. VII. "A goat and landscape" is a subject we should not have expected Dou to paint. This may be the picture seen by Bürger in 1857 in the Manchester Exhibition, which perhaps had come from the collection of Eugene of Savoy. I know no more of this interesting picture.¹

No. VIII. "The Evening School" (No. 159), now at Amsterdam, is thus seen to have been painted in or before 1665 (Plate 34).

No. IX. "A naked woman rubbing her foot with her hand" is in the Hermitage (No. 183).

No. XIII. "A double piece, on the outside a curtain, a clock, and a candlestick; within, a candle-light scene, being a cellar," again is a painting in a case, like No. I. The door and the picture are both at Dresden (Nos. 121 and 122; Dresden Cat., Nos. 1713 and 1708), but until now their relation had not been discovered. In the Dresden catalogue the still-life outer panel (Plate 32) is

¹ Not included in the catalogue in this book (M. 359b).



J. van Vliet engraving 1712

'A Girl at a Window'

*From the painting by Gerard Dou, in the possession of Miss Rothschild
at Waddesdon Manor.*



Han/stängl photo]

THE YOUNG MOTHER

[*The Hague*

Plate 26

said to be dated 1667 ; but this is an error ; there is no date, as examination by myself and Dr. Karl Woermann, the director, proved.

No. XVI. "A naked girl combing her hair" (No. 184) is in the Hermitage.

No. XVIII. "A candle-light scene with an *Astrologus*" may be either the picture at Brunswick (No. 100), that at Richmond (No. 65), or that at Vienna (No. 12).

No. XX. "A trumpeter blowing, with a silver leather" (No. 81), is in the Louvre. The "silver leather" evidently refers to a blue curtain with a silver border on the right of the picture.

No. XXI. "A woman counting money, with a gold leather"¹ (No. 16), is in the Arenberg Gallery, Brussels.

No. XXIV. "A girl leaning over a balustrade with a cover that is on it" has within a few years been added to the Rudolphinum at Prague (No. 4).

The other numbers of this list cannot be identified with any certainty, chiefly because in each case more than one well-known example agrees with the description.

A noteworthy point is the fact that twenty-two out of the twenty-seven pieces were provided with a *kas*—a chassis or case with doors ; among them are three "double-pieces" besides the *Dropsical Woman*.

We possess several, though not very many, examples of pictures of the seventeenth century inclosed in such a chassis. The risks of transport, especially to a foreign country, made some such protection necessary, where we now use merely a rough case to protect the frame, and a plate of glass to cover the picture. Sometimes, however, such a "shrine" was added merely to give the picture an

¹ Dr. Martjn explains this as an embroidered hanging.

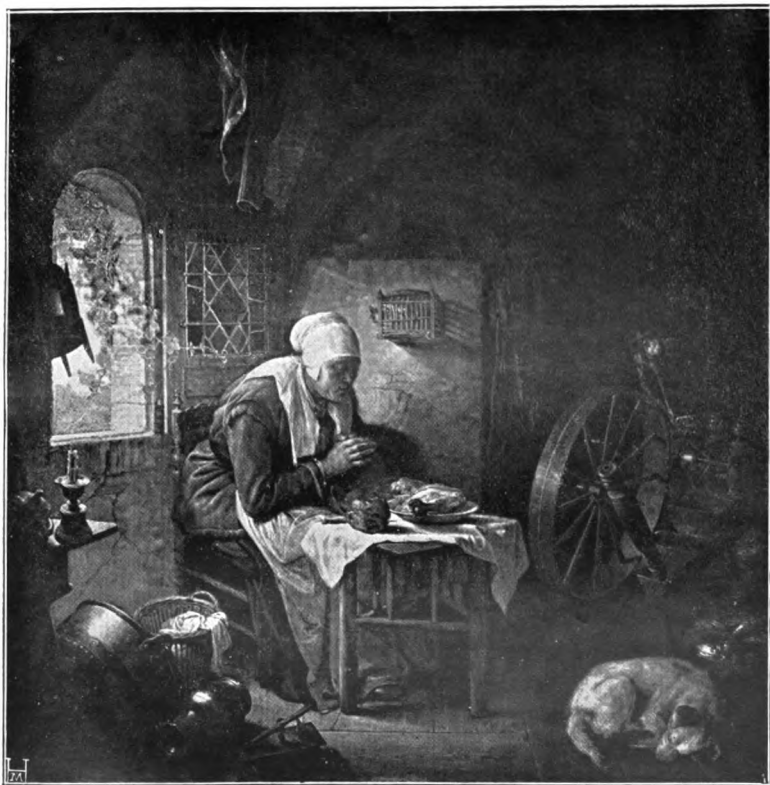
added value, and that the plan was well adapted to improve a bad picture we gather from a passage in Campo Weyerman,¹ relating to a spurious Correggio, "inclosed in an elegant case with a green silk curtain." Sometimes the case was not fitted with doors, but with a sliding lid on which something was painted; for instance, a picture was put up for a lottery at Wijk-bij-Duurstede in 1649—an owl by Pieter Aertsen, with a panel that closed over it on which Jan de Bondt had painted some birds.

Dou began early to protect his pictures by a case; among those sent to Queen Christina one had "*un chassis noir de bois d'ébène*." Ere long it occurred to him to paint a picture on the lid, or rather the door of these cases, generally a niche with some object of still-life, in imitation of the niches then commonly made in the walls of rooms to contain all kinds of ornaments; for instance, in the example at Dresden (No. 123; Plate 32), a candlestick and a clock; and in that of the Louvre an ewer, just to break the dull effect of the cover.

The best example of such a door was the famous picture by Dou² which was lost in the Baltic, in 1771, on the voyage to Russia. This piece was arranged as a triptych. Dou had two doors made to cover the picture itself, and on these were painted two grisailles by Michael Coxie on the outside, while Dou himself painted two little pictures on the inner side. In one instance he allowed himself to be tempted to paint a picture on the cover of a chassis containing an ivory crucifix,² probably for a Catholic whose worship had to be performed in

¹ "Ontleeder der Gebreeken," 1724, p. 130.

² Not described in this catalogue (M. 304 and 68).



Hanfstängl photo

WOMAN SAYING GRACE

[Munich

Plate 27

secret, thus giving the case the appearance of containing a picture.

If this practice of our ancestors of protecting a painting by a case with doors is unfamiliar to us, it is well known that precious pictures were frequently covered by a curtain. In fact, the curtain almost belonged to the picture. Thus when the Master of the Vintners' Company of Rotterdam had his portrait painted, he ordered the curtain at the same time as the frame. And we see numerous instances represented in the works of our great masters ; for instance, in a charming painting by Gabriel Metsu, the property of Mr. Beit, London, where a maid-servant is inquisitively raising the curtain which screens a marine picture on the wall. And the artist sometimes tried to cheat the eye by painting a curtain on the picture itself, to look like a real curtain. Painters of still-life often did this, but others as well, merely to name Rembrandt and Jan Steen.

Dou more than once painted such a curtain, hung by rings to a brass rod. And not only in studies of still-life ; in the most satisfactory of all his portraits of himself, that at Amsterdam (No. 155), a curtain is so wonderfully imitated, that the names of Zeuxis and Parrhasius rose to the lips of many of his contemporaries. For the first desideratum of the taste of the time was that a painting should be exact, and *natural*. However strange the subject might be, whatever "queer fancies" might be represented, if only the painting was highly finished and had nature for its foundation it passed muster. Apes in men's clothing, nymphs, centaurs or devils, no one cared so long as they were correct, natural and highly finished in drawing and execution. A minutely finished work

No. 16

was most in favour even at the beginning of the seventeenth century, and the whole tendency of the technique of the Flemish school, which trained our younger men, was to this end. No one cared to keep a broadly handled picture for any length of time, though at first it might be attractive. Frans Hals and Rembrandt both died in poverty, while Gerard Dou's great fame and wealth prove the preference at that time for elaborately minute work.

We have seen how great was Dou's renown and what high prices were paid for his work. First Spiering bought his pictures, then the States of Holland, and finally Johan de Bye, whose collection consisted of them exclusively. It is no wonder then that the Burgomasters of Leyden should have proposed to commission Dou to paint something for his native town. This we find in a minute-book of theirs, wherein it is recorded on July 24, 1669, that: "Mr. Gerard Douw, picture-painter, made his appearance, being notified by the Burgomasters that, in consideration of his art being very famous and in great esteem, they are minded to have a piece by him here; and they sounded him as to whether he would feel disposed to make a handsome artistic piece of painting for this town; the which the said Douw, after thanking them for the honour done to him by this offer, expressed himself ready to agree to, but first he was required to communicate to the Burgomasters his idea (for the picture) which he was left free to decide on."

The Burgomasters apparently thought that Dou would be satisfied with the honour and a present (as a silver ewer, such as they had presented to somebody a short time previously); but the painter, somewhat

spoilt by the high prices he was being paid for his work, seems to have valued himself in this case by his own standard, as did his pupil Frans van Mieris, to whom the Burgomasters made a similar proposition. At any rate their views did not coincide, and on February 18th, 1670, the Burgomasters resolved to give "the painter Mieris an evasive answer, and to postpone the picture he was to paint for the town; as regards the painting by Douw, to put him off as cleverly as may be with an excuse."

Since this was their determination, it is evident that the demands of the two painters were excessive. Both, in fact, were spoilt in this particular. Mieris had been paid 1,825 gulden for a picture painted to the order of Cosimo III., Grand Duke of Tuscany; and as regards Dou, even after his death the greatest efforts were made to secure a miniature work by him for the same prince, proof enough that his paintings were much sought after. It is quite conceivable, therefore, that he asked high prices, not to be over burdened with commissions. He, like van Mieris,¹ calculated the price of his pictures by the time he worked on them, charging a pound Flemish, *i.e.*, six gulden, per hour; and that is quite conceivable in a man who, like Dou, had not to work for his bread.

For he knew no cares of any kind. He was unmarried and lived quietly in his house by the Galgewater with his niece Antonia van Tol, who kept house for him, and he never troubled himself as to what the world might say of their relations to each other. He was to be seen everywhere, a respectable gentleman,

¹ See Houbraken, vol. iii., p. 4.

p 16
20
"Monsieur Dou" as he was usually called. And possibly for this reason the French form of his name Gerrit (Gerard) had already been adopted during his lifetime. Besides the fact that at the founding of the Guild of St. Luke in 1648 he was chosen its standard-bearer, it is clear that he was one of the "gentlemen" among the painters. His portraits of himself show it more plainly than words or records. The youth who attended Rembrandt's classes grew to be a man who at first made rather a display of his joviality, as in the portrait in the National Gallery (No. 44), but who gradually assumed the gravity of demeanour which becomed a patrician in those days. It was in a rich dress, a cloak trimmed with fur, a handsome cap on his head and a silver-headed cane in his hand, that he painted himself in 1663 (No. 135), and with evident satisfaction put in "Aet. 50" after his signature. The portrait by Schalcken, painted in 1662, shows that he made the same impression on others, and we are involuntarily tempted to lose ourselves in speculations as to the person of an artist who had so wide an influence on the painters of his day.¹

His wealth was undoubtedly great. He inherited a substantial fortune at his father's death, consisting chiefly of houses, and increased it by the large sums he got for his pictures. Thus for one he demanded of Monconys 600 gulden, which agrees with Sandrart's

¹ A portrait of G. Dou was painted by van Tol, but it was burnt. Other portraits of Dou are: (1) an etching by Dusart; (2) a portrait, painter unknown, in a sale at Amsterdam, February 26th, 1878; (3) a portrait, painter unknown, which Waagen saw at Woburn Abbey and did not think was a portrait of Dou. See Moes: Iconographia, under Dou.



Hanfstängl photo

[National Gallery]

THE POULTERER'S SHOP

Plate 28

statement, who speaks of 600, 800, 1,000 gulden and more.

That he had a real respect for money, and was by no means indifferent to the disposition of his fortune at his death, may be seen from his having three times made his will.¹ From the last, made six weeks before his death, we may estimate his position. He owned three houses together on the Kortrapenburg, and a capital of 15,000 gulden, left to his niece Antonia van Tol for her life, while he bequeathed 4,000 gulden in various legacies, and 500 to the Catharijnengasthuis at Leyden.

Of his last illness and death nothing is known. A brief entry in the register of St. Peter's church at Leyden tells us the date of his death. On the 9th of February, 1675, we find in the list of burials these words only :

“Mr. Gerrit Douw, painter.”

¹ August 13th, 1657 ; November 23rd, 1669 ; December 24th, 1674. They may be seen in the Dutch original of this book.

CHAPTER IV

A PAINTER'S STUDIO IN THE SEVENTEENTH CENTURY : DOU'S PUPILS AND FOLLOWERS

AMONG the works of the great Dutch painters there are not a few which give us a glimpse into their studios and their ways of working. Rembrandt frequently painted, etched and drew his workroom ; Jan Vermeer and Adriaen van Ostade depicted their studios ; and in some instances a mirror hanging on the wall shows us the artist at his easel, or we see him reflected in the surface of a vase, as in the still-life studies of de Heem and van Beijeren.¹

The arrangement of the studio depended in the first place on the character of the works executed by the artist, and in the second on his means, though of course certain furniture and accessories were indispensable.

¹ There is in the Dutch edition of this work a long list of examples. The most important are Dou's picture of Rembrandt in his studio, belonging to Sir Frederick Cook (No. 761) ; a pleasing instance of a reflected image in de Heem's large still-life painting in the Academy at Vienna ; Nicolas Maes seen at his easel in a mirror, in a picture belonging to the Grand Duke of Saxony. A singular case of a painted reflection may be seen in a picture at Strasburg ascribed to Hans Memling. God the Father, enthroned in Heaven, holds a crystal orb in which may be seen the reflection of a window, showing that the object was painted from life in a studio,



Hausfängl photo

[*Munich*

GIRL WITH A CANDLE

Plate 29

Painters bought colours in the lump from a colour merchant, and prepared them by pounding them, or grinding them in a colour-mill, and then rubbing them down on a stone with a muller, adding oil or water. Generally a pupil was trusted with this task, as may be seen in several pictures; the oil-colour was kept in little pots or bladders, the water-colour in shells.

For painting on, canvas was needed, panel—generally oak—or sometimes copper. The canvas or panel was prepared generally with chalk-white under a surface of white lead, umber, or even black, as may be seen in some of Dou's earlier works (No. 188 for example).¹ The canvas was not stretched and nailed over the frame, as is customary nowadays, but firmly laced into it, as embroidery is stretched in an embroidery frame. This may be seen in pictures by Aert de Gelder, Gonzales Coques and others. Of the palette and brushes and mahl-stick there is little to say; they were identical with those now in use. The easel, it may be noted, was always three-legged, with a tilt backwards to avoid reflections, so that the painter must always have admitted the daylight at the same angle. When we consider this, it is easy to account for the high level from which pictures of interiors and of still-life, and also landscapes painted in the studio, are illuminated. The windows of a seventeenth-century house could be half shuttered from below, and it was in these conditions that most of the Masters were accustomed to paint.¹ That Dou painted in a room with a north light is expressly stated by Sandrart (*ante*, p. 57). It does not follow that every studio faced north;

¹ This may be seen in the pictures of Pieter de Hooch and Pieter Janssens.

it was certainly not a rule; in fact, I know of one picture in which a studio is shown with the sun coming in. I have also seen a picture of the period, where the window of the studio is seen to be screened from sunlight by linen or paper stretched on a wooden frame; and there is no reason to assume that painters always worked in a cool north light, especially Rembrandt, whose pictures are best seen in a strong light, and so were probably painted in a strong light.¹

Prints were a form of property always to be found in a studio at that time. No painter, however poor, but had his little collection, partly for his own pleasure, partly to assist him in "making up" his pictures. It would be well worth the trouble to follow up the evidence of the influence exerted by the great masters of engraving on wood and metal, especially Dürer, and by prints after the Italians, particularly Raphael, Mantegna and Michael Angelo, which served as models, or as suggestive aids, to Dutch painters. The minor masters frequently worked also from prints by the Dutch engravers of that time; and in the portraits, especially of the first half of the seventeenth century, the manner of composition is often accounted for by the fact of its having simply been taken as it stands from a picture by Mierevelt or Frans Floris. Landscape, *genre* and still-life painters in the same way utilized prints, and it is impossible to say how many were copied bodily and ended by passing as the original work by the master.²

¹ In a letter of January 27th, 1639, Rembrandt urges his friend Huyghens to hang a certain picture he sends him in a strong light, and so that it may be seen from a distance.

² Examples are numerous of pieces after Teniers and Goltzius,



[Cambridge

GIRL AT A WINDOW

Plate 30

In those days such annexation was less severely judged than now. William Gabron, in one of his studies of still-life, copied a parrot exactly from one by Jan Fijt; Teniers' imitators constantly reproduced his characteristic figures, especially a girl by a well; and Dou's pupils in the same way—van Tol above all—copied whole passages from their master's works. Men who painted for bread without having any marked talent made free use of prints from pictures and drawings, as well as of those by the great masters themselves. In fact, de Piles, who wrote a Handbook for Painters, included a chapter on the usefulness of prints, in which he says that "it is good to make use of the studies of others, without any hesitation."

Such an abuse must not, however, be imputed to the greater painters. For the most part they had these prints as copies to set before their pupils; plaster casts were extensively used for the same purpose, and we frequently see them in pictures of studio interiors, as in Dou's portrait of himself (No. 111) at Dresden (a Greek statue), and in another¹ (a plaster head); and in works by A. v. Ostade, Nic. Maes and others. Dou and Frans van Mieris both owned casts of Greek statues. p 17

Skulls, too, are constantly seen, and not alone in the studios of those painters who devoted themselves to

and especially of royal portraits imitated from prints. Rembrandt, in his *Tobias* in the Louvre, adapted a woodcut by Marten van Heemskerck; while Rembrandt's *Crucifixion* and *Descent from the Cross* were frequently copied in paintings on a large scale, being in great demand in Roman Catholic churches. There was such a copy already in 1650, in the church of Hela, an island near Dantzic, and there is another in a church at Wismar, Mecklenburg.

¹ Not included in the catalogue in this book (M. 114).

such subjects as the popular *Vanitas*, hermits or still-life studies ; they were part of the ornamental furniture of every studio, like musical instruments, weapons, etc., and a horse's skull seems to have been regarded as a decorative object ; at any rate, it is frequently seen in studios of that time.

The other "properties" varied with the line of the painter's work. If a figure painter, he usually had a lay-figure, often called "the boy," on which to arrange costumes and drapery, of which we see an example in Ostade's *Studio* at Dresden [Cat. No. 1397], besides the accessories he preferred. The variety of costumes, weapons, etc., in Rembrandt's possession, is well known ; and in Caspar Netscher's studio, after his death, pieces of silk and satin were found which he had used to paint from. Among various objects with bright reflecting surfaces, we often see a convex mirror or a crystal ball. Artists seem to have made some use of this object, though for what purpose is not quite clear, probably to concentrate the light of a lamp or candle.

Nor is there any lack of literary advice to painters as to the various subjects to be treated. Angel, in his "Lof der Schilderkonst," counsels them when treating biblical or mythological subjects to follow the text closely, and instances Rembrandt as doing so faithfully. A Bible was rarely wanting in a studio, and other books, especially Ovid's "Metamorphoses" and certain fable-books, were usually to be found, and were a source of inspiration for subjects.

Landscape and marine painters studied their subjects out of doors, and painted them at home. The painters of sea-fights went out with the fleet "to have the oppor-



[*Bridgewater House*]
YOUNG MAN PLAYING THE VIOLIN

Plate 31

tunity of drawing or painting anything remarkable that should come to pass between the hostile fleets."¹ The artists who were most successful in painting ducks kept them in their gardens, and Otto Marseus, famous as a painter of insects and reptiles, kept his models in an outbuilding behind his house to study them at his convenience.

But the living model is not all that is needed. This our masters well knew, and gave their minds to sound theoretical study, both of anatomy and of perspective.

The science of anatomy, which made rapid progress in the Netherlands after 1555, when the law prohibiting the dissection of dead bodies was rescinded,² found many students among painters. At first difficulties were placed in their way, and even at Leyden, where there was a "dissecting-place" as early as 1592, the painters complained in 1641 that they had no means of pursuing this study. But, not long after, anatomical schools were established at Leyden, Amsterdam and Delft, on the plan of the famous *Theatrum Anatomicum* at Leyden, where artists might occasionally look on at a dissection and draw from the human skeleton. Those who could not avail themselves of this opportunity made use of the *Anatomy* of "Meester Heynderick and Meester Cornelis van Haerlem, which contained *écorchés* from

¹ See "Oud Holland," vol. i., p. 14. A permit was granted in 1665-6 to Jan T. Blankerhoff to go out with the fleet. It is known, too, that W. v. d. Velde the elder went out with the fleet for the same purpose, in the service of the States-General, during the second war with England. See Houbraeken, vol. i., p. 355, and "O. H." xviii., pp. 29 ff.

² Only as to the bodies of executed criminals. See Michel's "Rembrandt," p. 123.

plaster figures for lack of others," so as to acquire some knowledge of the nude. Jacob van der Gracht's "Anatomy of the Outer Parts of the Human Body" (1634) was also in use, and the works of Vezalius, Cabrolus and others. At a later date Godfried Bidloo's "Anatomia humani corporis," with illustrations by Gerard de Lairese, was most in demand.

Perspective was studied almost exclusively from Dürer's well-known treatise, which every painter possessed with very few exceptions; but that by Hondius was also in use.¹ At a later date, when the decadence had begun, artists took their studies lightly, and were content to depend on manuals treating of perspective, anatomy and methods of painting, down to the minutest details, more especially Hoogstraten's "Introduction to the High School of the Painter's Art."² This work bears witness to the lack of earnestness prevalent among the younger artists, even in the most elementary studies; for "who," says Hoogstraten, "has time or wish to toil slowly through the writings of Vezalius, Laurentius or Kabrolus, concerning the human members? Even van der Gracht is more fitted for the masters of healing than for painters."

As such views spread, this class of book was multiplied till the minutest instructions were laid down for painting portraits, *genre*, landscapes, flower-pieces, etc.

¹ "Instruction en la science de Perspective," the Hague, 1595.

² "Inleyding tot de Hooge School der Schilderkonst," 1678. Other handbooks of the same class are W. Goeree, "Inleydinghe tot de Practyk der . . . Schilderkonst," 1670, and "Natuurlijk en Schilderkonstig Ontwerp der Menschkunde," 1685, and those of Chrispijn de Pas, 1665, Wil. Beurs, 1692, and de Piles.



Hanfstängl photo

[Dresden]

THE WINE CELLAR

Plate 32

And ponderous volumes were filled with advice as to the grinding of colours and arrangement of a studio; such books were still in use in the last century.¹

Gerard Dou's studio is well known to us from several of his pictures, best, perhaps, from his portrait of himself at Bridgewater House, London (No. 31),³⁰⁸ and his *Young Mother*, in the Gallery at the Hague (No. 164). It was a spacious room to the north; the light came fully in as it was not obstructed by buildings opposite. There was a pleasant outlook over the Galgewater, with the Blauwpoort in the foreground, and the mill called "De Valk" rising above the trees of the turf market.

In this room, which opened into another, the first thing that strikes the eye is a pillar or newel, round which winds a stair to the upper floor. The furniture—repeatedly depicted by Dou and his pupils—was very simple. In the early days of his life there it consisted of a round table, some chairs—one being the armchair in which he so often painted himself and Rembrandt's father—and the three-legged stool which figures in his very early biblical subjects. The accessories included an earthenware bowl, a skull, a money bag, some books, a Chinese parasol, the Turkish scarf which sometimes adorned the head of Rembrandt's mother, a few pots and pans, a plaster cast of a Greek bust, some prints and a fine pink sea-shell.

These are the objects constantly to be seen in his interiors till about 1645. After that date he frequently added to them: we see an oak chest, a handsome cooler

¹ Particularly Bouvier's Manual, translated from the French by J. C. Beyer, 1831.

with a richly enamelled flask, some pieces by his favourite sculptor Duquesnoy, etc. He had also, of course, a miscellaneous collection of such objects as appear in his pictures: bird-cages, lamps and candle-sticks, a pair of scales and other things. His pupils, too, used these objects, unless they copied them from their master's pictures, as in some cases they very probably did.

It was in this studio that Dou painted most of his works, but he sometimes placed his subject in some other part of his house, especially in the upper rooms. The old woman reading the Bible (No. 75) in the Louvre, the old woman with a spinning-wheel (No. 141) at Dresden, and the woman winding yarn (No. 182) at St. Petersburg, in all of which the rafters of the roof are visible, are good examples. That he always painted indoors, even the studies for figures to be placed in the open daylight, is evident, not only from the tone of his pictures, but from the fact that the light always falls from above and from the left. There is no work by Dou in which the light comes in any other direction.

Dou's technique at its best is a marvel of finish and smoothness. Like all the painters of his time, he began by under-painting, that is to say, after making a rough sketch on the panel indicating the light and shade in monochrome—usually in brown.¹

Then began the over-painting. He first laid on the flat colour and left it to dry. The half-tints were then laid on and worked up while wet. Finally, when all was dry once more, the high lights, which Dou treated

¹ This was called *doot verwen*. Most of Dou's panels were primed with white, so far as can be detected. A few, however (as No. 188), were primed with black.

A 138
P 100
P 103



Hanjstängl photo]

[Dresden

STILL LIFE

Plate 33

with such brilliant mastery, were touched in with thick paint, mixed perhaps with varnish. This was the order he always followed in his work, as may best be seen in an unfinished picture at Schwerin (No. ²⁴²151); but as he advanced he abandoned the free manner he had learned from Rembrandt, and gradually adopted the method of glazing one colour with another, with as much transparent smoothness as possible. He more and more avoided all inequality of texture and, especially after 1645, strove to conceal every touch of the brush, a characteristic of all his imitators. p133

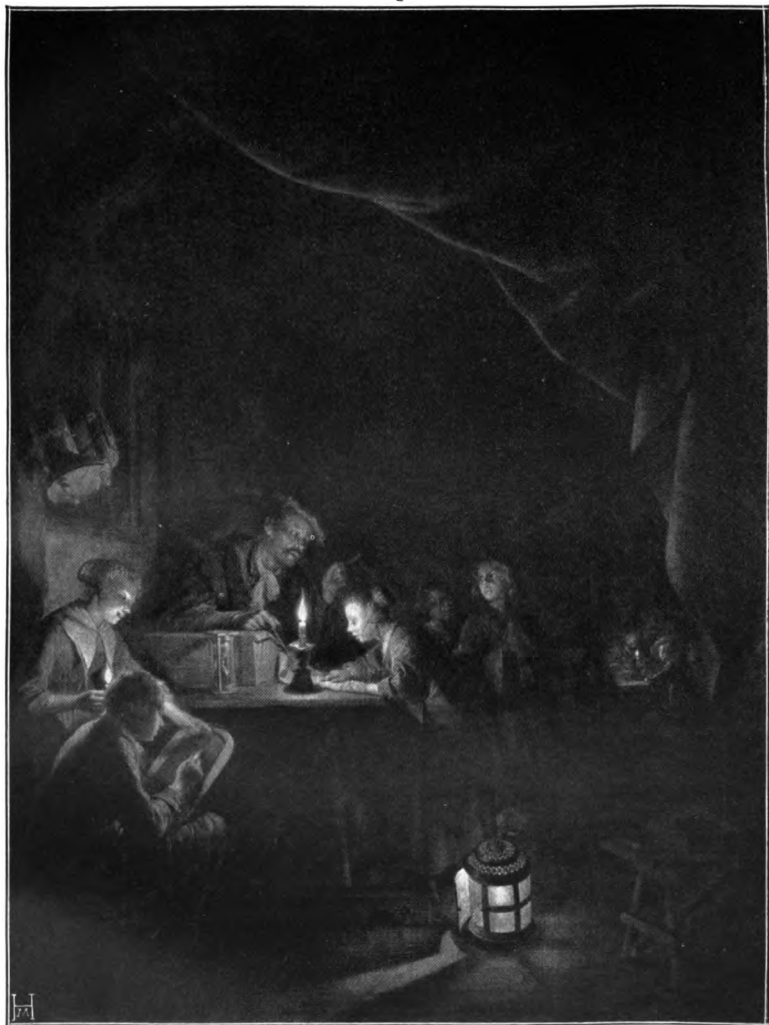
Dou's ideal was to achieve the perfectly smooth surface which led Evelyn to compare his work with enamel, a finish which amazes us no less than it surprised his contemporaries. We may therefore imagine that his greatest anxiety was lest any dust or dirt should get into his paints, and Sandrart is no doubt correct when he gives this account of Dou's manner of working :

"Finally, he rubs down his colours on glass, and makes his brushes himself ; he keeps his palette, brushes and paints carefully put away out of the dust which might soil them, and when he prepares to paint he will wait quite a long time till all dust has completely settled. Only then does he very quietly take his palette out of its box near at hand, the prepared colours and brushes, and begin to work ; and when he has done he puts everything carefully away again." This is fully confirmed by his pictures ; and besides this, when Dou represents his easel we find a Chinese parasol opened and placed above it to protect the painting from floating particles of dust.

Dou must have had inexhaustible patience. Whether

he really went so far as "to draw with a frame stretched with threads in squares," because he "did not trust himself in freehand drawing," as Houbraken tells us, is not proven; it is certainly not impossible. And it is quite certain that he would do anything to achieve accuracy and finish, and used a magnifying glass to assist his eye. When Sandrart went to see him with Pieter van Laar, Dou showed him what works he had in hand. "And when we praised, among other things" (says Sandrart), "the great diligence which he devoted to a broom hardly larger than your finger-nail, he replied that he had still three days' work to do on it." This anecdote, which has become proverbial, is sufficient evidence of Dou's patience. He worked with slow perseverance, and from morning till night. In bad weather, or when it was too dark to paint, he went out walking; otherwise he was an indefatigable worker. And he accomplished much; we know positively that between 1628 and 1675 he painted about three hundred pictures, no small quantity when we consider their miniature-like execution.

It must also be remembered that a good deal of time was spared from his work and devoted to teaching his pupils. The first, Gabriel Metsu, went to his studio in 1644, and next to him, Frans van Mieris; and after 1660 he had several pupils: Pieter Cornelisz. van Slingelandt (1661), Godfried Schalcken (after 1662), his own nephew Dominicus van Tol (1664), Bartholomaeus Maton, Matthijs Naiveu, a certain Gerrit Maes (of whom nothing is known beyond the fact that he came to work in Dou's studio in 1669), and Karel de Moor (1670). Other painters, without being his pupils, profited by his example and advice, and may be included among



Hanfstångl photo

[Amsterdam]

THE EVENING SCHOOL

Plate 34

his followers, such as Adriensz. v. Gaesbeeck, Quirin van Brekelenkam and others.

The teaching given by Dou to his pupils was in the nature of things various, according to their talents and taste. If they came to him as beginners, as probably was the case with van Tol, Naiveu, Maton and G. Maes, he set them to copy prints and then to draw from the round, giving them instruction in anatomy and perspective; subsequently they would have to prepare panels and paints, and learn the methods he himself practised. If, like Frans van Mieris, they had some technical knowledge, or, like de Moor and Schalcken, could already paint with some skill, he at once showed them his own manner of working, and his pupils, like himself, had to paint the objects about them. We find no sign of Dou's ever making them paint any subjects but those he himself selected. Nor did the learners expect anything else; they came to him to learn to paint the things he painted as he painted them.

The custom of painters who, like Dou, formed a school, may be seen from Rembrandt's way of giving a lesson. He caused all his pupils to set out on canvas the subject he himself was working at—say *Jacob's Blessing*. He set before them the model he himself drew from, and thus was able at once to detect the errors in their drawing; thus too they constantly painted from the life.

This was probably not the case in Dou's studio, though he occasionally painted from the nude (Nos. 183, 184, 185). He set his pupils to paint still-life with a single figure perhaps, generally that of an old woman; a typical example is a little work in the Louvre by

Johannes van Staveren, evidently painted in a room of Dou's house, probably the kitchen, at any rate the same in which Rembrandt's mother sat when Dou painted the portrait now at Schwerin (No. 152). Dou had set van Staveren to paint part of this room with a round table covered with a cloth, a bowl on the table, an arm-chair, and behind the table the old woman whom Dou constantly employed as a model after 1650. Van Staveren evidently did his utmost, but only in the use of brush and paint did he achieve any success. Drawing, perspective and colour are bad throughout, and the likeness of the old woman is so complete a failure that he at last evidently gave it up. Adriaen van Gaesbeeck also painted Dou's studio, and another of his pupils has left a picture of the room with one of Dou's models—the old man he commonly painted as a hermit—sitting on an ass for a figure in a picture of the *Flight into Egypt*. Various objects are recognizable as belonging to this familiar interior. Who this pupil may have been is unknown; the picture, which is in the possession of the Duke of Devonshire, is painted on panel, and measures $40\frac{1}{2} \times 29\frac{1}{2}$ inches. It is ascribed to Dou, but is certainly not by him, so I have not included it in my list.¹ It is a weak but very interesting work, and undoubtedly represents Dou's studio.

Dominicus van Tol, Dou's nephew, also studied in this way; but the master seems often to have employed him to copy his pictures, if the ascription "copy by van Tol" may always be accepted. It is given to many copies of Dou's pictures; it is not in every case conclusive, since

¹ Sir W. Armstrong ascribes it to Gaesbeeck, and it may be by him.



Gray photo]

[Dulwich

LADY PLAYING ON THE VIRGINALS

Plate 35

Dou himself may very likely have put in a touch here and there, as I have observed, I believe, in several of these works.

We may also discern Dou's method of teaching in the early works of others of his pupils, especially of Pieter van Slingelandt; he made them paint from actual objects in all the rooms in his house, and the result of his instructions was that they almost all imitated the precise finish of their master, that they excelled in grouping and painting still-life, but were apt to be dull in colour and sometimes careless or academical in drawing the figure.

Dou himself, indeed, sometimes neglected these points, and sacrificed them to finish of execution. Thus he introduces the Blauwpoort, as he drew it looking down on it from his window, into a picture with figures, without altering the perspective; and he sometimes made great blunders in the composition of the figures themselves, as for instance in *The Quack Doctor* at Munich (No. 134).

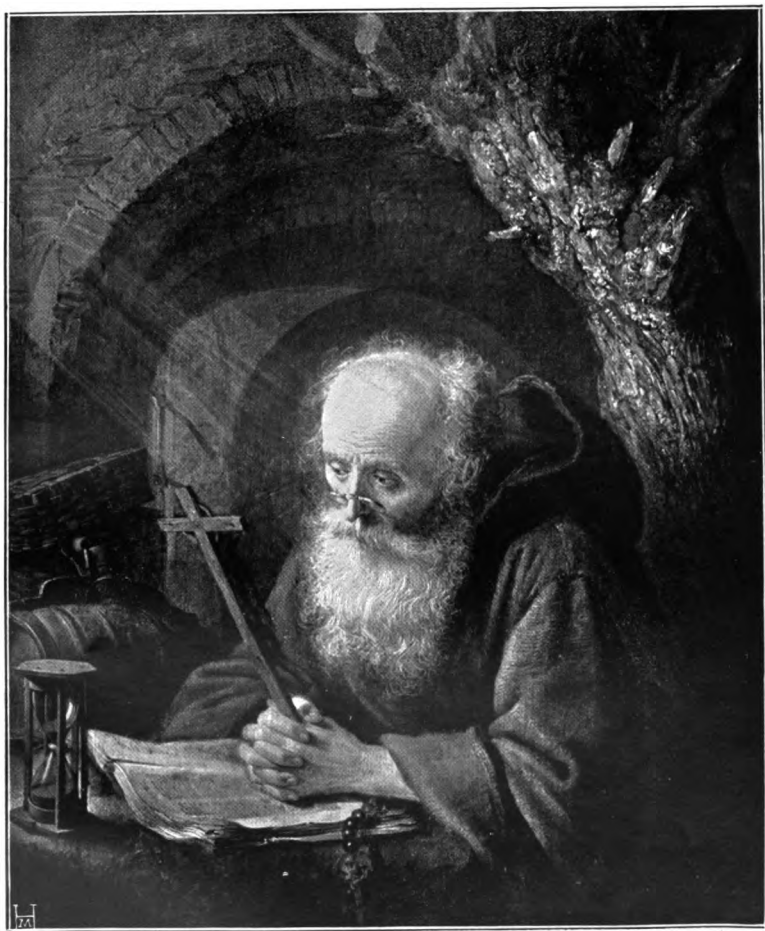
Dou did not teach his pupils to produce a work of art, only to turn out highly finished panels. His inferior pupils followed him mechanically, but the more gifted, as Frans van Mieris, Schalcken, Brekelenkam and Metsu, took from him only their technique and some ideas of composition: window niches, hermits, candle-light effects, and so on; their further development was quite independent of Dou's influence.

The most noteworthy of Dou's immediate pupils were: Gabriel Metsu, born in Leyden in 1630; Frans van Mieris the elder (1635-1681); Schalcken (1643-1706), best known by his candle-light effects; Dominicus van

Tol (1631, or 1642-1676); and Brekelenkam (dates unknown), who showed a perfectly independent talent and was one of the best Dutch painters of *genre*, only showing his master's influence in his earliest works.

Dou's influence through these pupils on younger generations was widespread. His last pupil, Karel de Moor, belongs, indeed, to a later time; he studied chiefly under Frans van Mieris and Godfried Schalcken; even Jan Steen, especially in his candle-light scenes, is reminiscent of Dou. But the painters who form the Leyden school are the imitators of Frans v. Mieris the elder. His son, Willem van Mieris, was his father's disciple, and his pictures were in great demand; his grandson, Frans van Mieris the younger (1689-1763), was not less famous; though his work, like his father's, is spiritless, it is useful as illustrating the taste of the time when men wore periwigs and rapiers. While Dou and the elder Mieris had a sense of the picturesque in line and colour, the younger Mieris and his followers were always academic and meagre; their figures had Greek profiles, their perspective was careless, they aimed only at execution, and their striving for finish is the only reason why they so often chose to paint a plucked fowl, a mop, or a heap of coffee-beans.

But there were other followers of this school who, if academical, were less excessive in elaborate finish. Foremost of these is Caspar Netscher (1639-1684), who was in many ways a disciple of Dou's, though he never visited Leyden. His "niche-pictures" with reliefs of children at play are well known, and he more than once painted family portraits framed in a window. As imitators of Dou's candle-light effects, besides Schalcken,



Hanfstängl photo

[Amsterdam

A HERMIT

Plate 36

the elder Mieris and sometimes Jan Steen may be named, Arnold Boonen (1669-1722), and more especially Adriaen van der Werff (1652-1729), who painted so wonderfully like his precursor that some pictures by him might be at first sight mistaken for Dou's work.

Dou's subjects have in fact, even till the middle of the nineteenth century, been copied and imitated in countless repetitions, drawn, engraved and etched—ample proof of their popularity. Now the times are changed, and we naturally think the modern taste the best which regards Dou as only fit to stand in Rembrandt's shadow. Yet it must not be forgotten that in former days other opinions were held, and that the works of Dou were once regarded as the highest achievement of the painter's art.

CHAPTER V

DOU'S PICTURES IN THE MARKET: PRICES AND PURCHASERS

WHEN we inquire how many of Gerard Dou's pictures and drawings are now to be seen in his native country we find no more than 17, while Germany possesses 71, Great Britain 49, Russia 19, and France 20. Among the number are two of his most important works, the *Evening School* (No. 159) and the *Young Mother* (No. 164), the most beautiful picture Dou ever painted, and so regarded even during his lifetime. Holland also possesses the masterpiece of his early years, the *Portrait of Rembrandt's Mother* (No. 166), belonging to Heer Hoekwater at the Hague, who for a year past has lent it to the Picture Gallery there. A few portraits painted between 1631 and 1650, a portrait of himself, and some *genre* pieces—among them much the finest of his Hermits (No. 153; Plate 36) in the Amsterdam Gallery [in the van der Hoop Collection, No. 41]—painted at his best time, enable us to study him satisfactorily in his own country. But most of his pictures, which formerly graced the finest collections in the Netherlands, are now in foreign galleries.

Many of Dou's works were indeed painted for foreign patrons. We have seen that Christina of Sweden and



Hanfstängl photo]

[Dresden

MAN PLAYING THE VIOLIN

Plate 37

Charles II. of England had pictures by him presented to them. And it is certain that many more went abroad while he was yet alive, or at any rate in the seventeenth century ; for Condé purchased a *St. Jerome* ascribed to Dou in 1678 for 300 livres, and the Grand Duke of Tuscany was anxious to acquire one, while Archduke Leopold of Austria already possessed two examples in 1661 (Nos. 8 and 10). But most of these works left the country with others in the eighteenth century, when whole collections were sold to foreign purchasers.

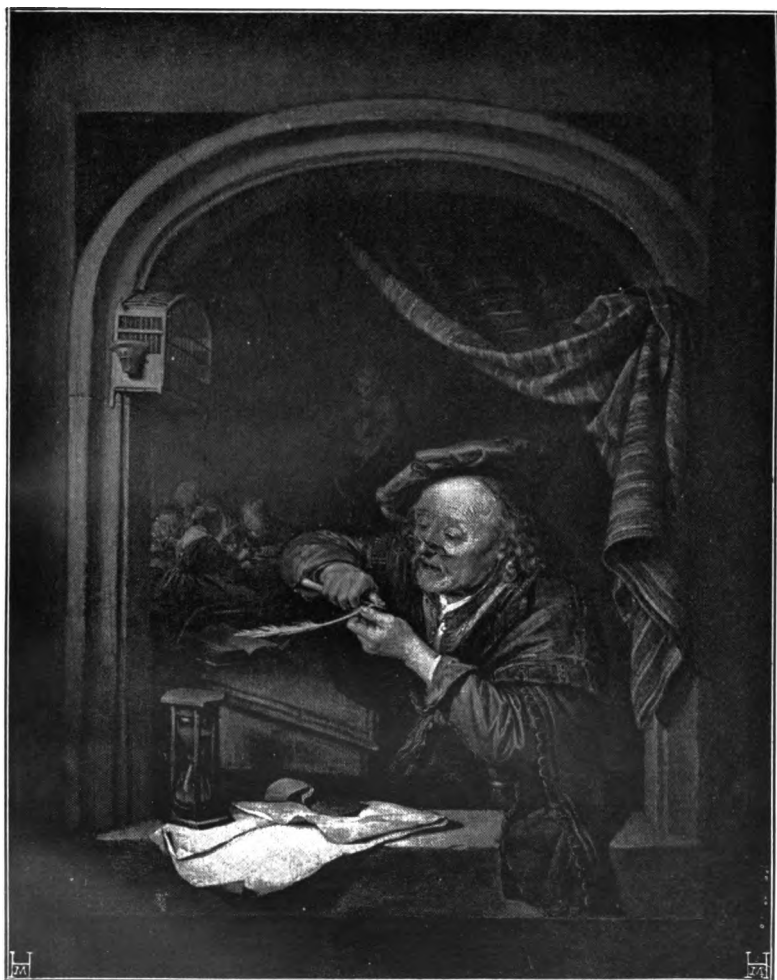
It is a well-known fact that the gallery at Cassel was principally composed of the collection of Mevrouw de Reuver of Delft, who in 1736 sold to the Landgrave of Hesse-Cassel for 40,000 gulden no less than sixty-four pictures, and this prince added these to a number of other works previously purchased for him in 1730. Many German sovereigns did the same at that time, and the Netherlands were literally ransacked by connoisseurs and dealers.

Not the Germans only, but French and Italian princes and English noblemen collected all they could find by way of Dutch art. We have only to look through the catalogues of the cabinets of the King of France and the Duke of Orleans, of Voyez d'Argenson, the Dukes de Praslin and de Choiseul, and many more, to see that they consisted largely of Dutch paintings. English collectors followed suit. The galleries of the Earl of Ellesmere (Bridgewater Collection), the Duke of Westminster (Grosvenor Collection), of Lord Ashburton and Lord Northbrook, and those at Stafford House, Lowther Castle, Belvoir Castle and many other mansions, are rich in Dutch pictures. In the eighteenth and early in the

nineteenth centuries the English, like the Germans and French, employed dealers to secure them. The Duke of Rutland had commissioned two gentlemen to collect for him, and we read in a letter of August 22nd, 1785, written from Brussels by Sir Joshua Reynolds: "There are no pictures of Mieris either at Antwerp or Brussels. All the pictures in those two places which were worth bringing home I have bought—I mean of those which were on sale." Only one piece had been too dear for him to secure it.¹

Dou's works shared the fate of those by other famous masters. The chief collectors in Holland in the eighteenth century owned at least one picture by Dou. The wealthy merchant Pieter de la Court van der Voort, of Leyden (to whom Houbraken dedicated the second part of his "*Groote Schouburgh*" in 1719), had in his collection *A Hermit*, by Dou, about which everyone raved. Campo Weyerman, in his biographies of Dutch artists, gives an interesting description of it: "The piece represents a hermit drawn to the feet, a painting so gloriously, so supernaturally, so inexpressibly well painted, that the brush of art can mount no higher. He is depicted praying, set on his knees; we see such exemplary piety beaming in the hermit's attitude that we can easily imagine the angelic living and stern discipline of this ancient recluse of the woods by earnestly gazing on the counterfeit. In the same picture the trunk of a tree is painted which is a match for any real trunk, and seems naturally covered with moss in many places where the bark has peeled off. The lantern in the foreground

¹ "Reports of the Historical Manuscript Commission," MSS. of the Duke of Rutland, vol. iii., p. 235.



Hanfstängl photo

[*Dresden*]

THE OLD SCHOOLMASTER

Plate 38

looks like real horn, and the thistles and the utensils are most truthfully drawn and painted."

This picture (No. 27), a work of the highest merit in the taste of the time, was sold in 1766 with the rest of the collection. It fetched 3,000 gulden, and remained in Holland till 1804, when it was sold for 16,000 francs to the Duchesse de Berry. It is now in the possession of Lord Ashburton.

The collections of van Schuylenburgh and of Da Costa, at the Hague, also included examples by Dou, and so at Amsterdam did every collection of note, to name only those of Braamcamp, Hasselaar, van Hoek, Six, Locquet and van der Marck. Jacob van Hoek had a large triptych by Dou, the largest work he ever executed (M. 304). Houbraken, who had seen it, describes it, and it is known by Laquy's copy. It was sold with the rest of van Hoek's pictures, April 12th, 1719, for 6,000 gulden, and passed into the Braamcamp Collection. In 1771 it was purchased for the Empress Catherine of Russia, but unfortunately perished at sea on the voyage with several other famous pictures, among them Potter's *Herd of Cattle*. Copies exist to show us what it was like.

Catherine held Dou's work in high esteem, and the examples in the Hermitage were for the most part acquired by her.

Among those purchased by the Landgrave of Hesse-Cassel were two of Dou's best portraits: *Rembrandt's Father* (No. 104) and *Rembrandt's Mother* (No. 105). At Dresden the well-known large *Hermit* (No. 107) was acquired in 1708, with several other pictures, from the dealer Lemmers of Antwerp.

How steadily Dou's pictures rose in value may be seen from the prices paid for his best known works at successive sales. The sums increased during the whole of the eighteenth century, and yet more at the beginning of the nineteenth. How much they were sought after may be seen from a letter written to the Duke of Rutland by his agent Fitzherbert, dated from Brussels, March 3rd, 1780. "After many delays on the part of Verhulst's executors,¹ I am at last in possession of the Gerard Dou I mentioned to you. The price was 3,000 florins, about £300, a very great price considering the size of the picture, but a very small one if you take into the account the great request in which the capital works of this master are held both in Holland and here, and that Verhulst paid for it upwards of 109*l.* more than its present price, that, too, many years ago. I think it more of a bargain than the other"²—namely, a Rubens.

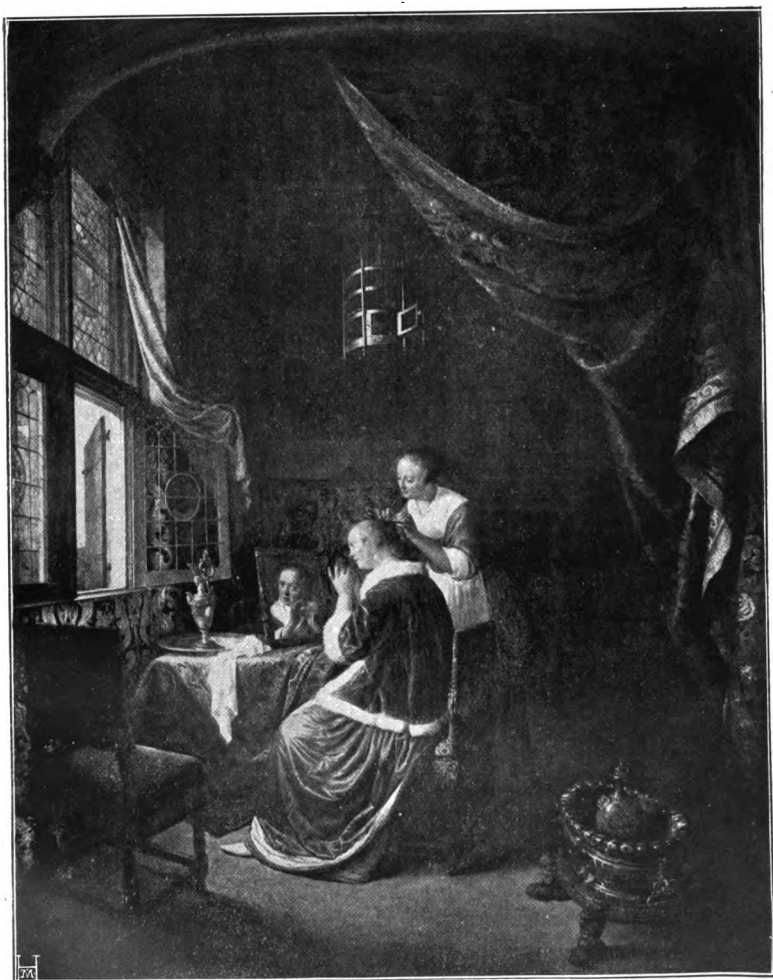
And other instances show even more clearly the rise in prices.

The Penitent Magdalen, now at Hamburg (No. 129), sold for 170 gulden in 1735, and for 1,400 in 1833. The *Hermit*, in the van der Hoop Collection at Amsterdam (No. 153), sold for 655 gulden in 1762, for 1,310 gulden in 1810, and for 3,469 gulden in 1836; the small *Girl scouring a Pan*, now in Buckingham Palace (No. 37), rose from 1,550 to 1,750 and to 1,950 gulden.

Another interesting case is that of a little picture at Montpellier, which also affords an instance of a much-travelled work of art. We first hear of it in 1705 in a sale where it fetched 1,000 gulden; in 1733 it sold for

¹ Verhulst's pictures had been sold in August, 1779.

² "Rep. of the Hist. MS. Commission."



Hausstätgl photo

[*Munich*

THE TOILET

Plate 39

2,060 gulden ; in 1736 Mevrouw de Reuver sold it to the Landgrave of Hesse-Cassel. When Cassel was besieged by the French in 1806, Comte Lagrange, appointed governor of Hesse by Napoleon, sent several pictures, and this among them, to Malmaison, where they became the property of the Empress Josephine. In 1836 it was bought by Valedan and found a home in the museum at Montpellier. The most startling rise in price, perhaps, is seen in the case of a picture of *An Old Woman by Candle-light* (No. 91), which sold in 1777 for 30 gulden, and in 1899, at the Schubart Sale at Munich, fetched 6,443 gulden ; and it is a small picture, 12 in. \times 8 $\frac{1}{4}$ in.¹

When we consider the prices paid in the eighteenth century for the works of other great masters, we are constantly amazed at the value set on pictures by Dou, the Mieris family, van der Werff and Metsu. Westreheene, in his "Jan Steen," has given a résumé of the prices paid, in about 1800, for pictures by the Dutch masters, whence it appears that van der Werff fetched the highest sums, next to him Teniers, then Metsu, Frans Mieris and Gerard Dou. Rembrandt's pictures were not worth more than two-thirds of the prices paid for Dou's small works. A landscape by van Goyen was sold for no more than one gulden,² in Leyden, in 1761, and Jan Steen's *Marriage at Cana*, now in the

¹ Other examples are : *A Girl at a Window*, in 1833, 635 gulden ; in 1892, 8,360 gulden. *Grocer's Shop* (No. 84), in 1716, 1,200 gulden ; in 1793, 17,425 gulden. *Girl Cutting Onions* (No. 36), in 1768, 2,622 gulden ; in 1800, 4,000 gulden. *Woman Peeling Potatoes* (No. 94), in 1753, 210 gulden ; in 1774, 1,550 gulden.

² At the Bagh Sale.

Arenberg Gallery at Brussels, was in 1775 worth only 210 gulden,¹ and such instances might be multiplied.

Italian pictures, even mere copies, fetched far higher prices than any by the Dutch masters, and of these it was always the minutely finished pieces by van der Werff that were most valued; Dou's,² however, came not far behind, as one more example will prove, while showing the various fortunes of one of Dou's best known works.

The Dropsical Woman (now in the Louvre) was exhibited in 1665, in the de Bye collection, and we next find it in that of Prince Eugene of Savoy. He had received it as a gift from the Elector Palatine, Charles Philip, who is said to have paid 30,000 gulden for it. The precious painting, still in its original condition with the case and door, hung in the Belvedere at Vienna in the middle of the side wall of the "Picture-room,"³ and was considered as one of the gems of this famous collection, whose owner was not only a great General but a man of consummate taste. After the death of Prince Eugene, this and the rest of his pictures went to Turin, and remained there till 1799, when Carlo Emanuel IV. presented it to the French General, Clausel. He gave it

¹ At the Joh. Ghijs Sale.

² In about 1750 a small highly-finished picture by Schalcken sold for 105 gulden; a portrait of himself, 8 × 4 inches, by Frans Mieris for 105 gulden, and Dou's *Woman Cleaning Fish*, 12 × 9 inches, for 1,000 gulden; while Ruysdael's were worth but 6 to 71 gulden, the highest price given being 131 gulden for a piece, with figures by Berghem. Cuypp's sold for about 30 gulden.—"O. H.," vol. ii., p. 276 ff.

³ See an engraving in Dr. Th. von Frimmel's "Galeriestudien," vol. i., pt. v., p. 41.



Hanfstängl photo

[Dresden

THE DENTIST

Plate 40

to the French nation, and it found its final resting-place in the Louvre.

Thus Dou's pictures, like those of other great masters, have for the most part, after many wanderings, taken their place in great galleries, where for the present they are likely to remain. Some, however, are still changing hands and travelling further and further from their native land. There is one in New York (No. 197) and one in Cincinnati (No. 196), and in 1879 there was, as Heer Moes tells us, one at Lima, in Peru; while Dou's native town can no longer boast of a single example. It still owned a few in the nineteenth century. In the Kleinenbergh collection there were, among others, a *Portrait of Himself* (No. 40; Plate 4), which was lost to the town at the sale of the collection in 1841. The last remaining example, a *Portrait*, of Dou's earliest period (No. 165), was carried away about 1875.

Let us hope that the wish expressed so long ago as 1669, by the Burgomaster of Leyden, may ere long be fulfilled, and a picture by Dou acquired for his native town.



Hanfstängl photo

[Buckingham Palace

THE GROCER'S SHOP

Plate 41

CATALOGUE OF WORKS

Arranged according to the Galleries in which they are contained

DR. MARTIN, in the Dutch edition, gives a list of 382 pictures and drawings by Dou. Of these he accepts 281 as genuine; 197, known to be in various public and private collections, are here given; 83 are either lost or the owners not known. These are omitted. Those in public galleries are not very fully described; they are not likely henceforth to change owners; and such as are reproduced in the volume are of course not described at all.

The sizes are given in inches, the height first; fractions of an inch are omitted, so the measurements are only approximately correct.

A. stands for Amsterdam; H. for the Hague; R. for Rotterdam; L. for Leyden; bt. for bought by; r., right of the picture (the spectator's right); l., the spectator's left; Coll., Collection; Ex., Exhibited at; Sm., J. Smith's Catalogue Raisonné of the Works of Dutch and Flemish Painters; Sm. Supp., Supplement to Smith's Catalogue; P., panel.

The figures in parentheses with an M. are the numbers in Dr. Martin's Dutch list; those in square brackets [] are those in the catalogues of collections.

O. M. Old Masters, Winter Exhibition, Burlington House.
Burlington F. A. C. Fine Art Club, Savile Row.

C. B.

AUSTRIA-HUNGARY.

CRACOW.

COUNT CZARTORYSKI'S COLLECTION.

1. AN OLD MAN READING (M. 63).

He sits with the book on his knees, his left hand resting on a table on which are a book, a globe, pincers and a map. In front of him a pile of books and a large compass.

LANCUT.

COUNT ROMAN POTOCKI'S COLLECTION.

2. AN OLD WOMAN SPINNING (M. 288A).

This is probably the same picture that was in the Orleans Collection in 1787 (M. 288),¹ described as "An Old Woman Spinning," sitting in a rather bare room; by her a table half covered with a cloth, on which are a knife, a piece of bread and a jug with a broken lip. Signed on the foot of the spinning wheel: G Dou.

P. 7 in. × 9 in. (Coll., Orleans, 1787.)

INNSBRÜCK.

FERDINANDEUM.

3. A YOUNG MAN PLAYING THE FLUTE (M. 169).

Seen to the knees and turning to L. [624.]

P. 5 in. × 4 in. Oval. Sm., 37. Tschager bequest, 1856.

PRAGUE.

NOSTITZ COLLECTION.

3A. AN OLD MAN (M. 82).

This picture has been ascribed to van Spreeuwen, and Dr. Frimmel thinks it is a copy. I believe it to be a genuine early work, 1630-5, and very interesting.

¹ Not included in this catalogue.

It is a portrait of Rembrandt's father, sitting in a large room at a table near a window, lighting his pipe from a fire-pan.

P. 19 in. \times 25 in.

RUDOLPHINUM.

4. A YOUNG WOMAN ON SOME STEPS (M. 246).

In the background is seen the Blauwpoort at Leyden.

P. 15 in. \times 12 in. Originally much smaller, but added to by the painter himself. Cab. de Bye, L., 1665, No. 24. Sm., 76.

VIENNA.

PRINCE CZARTORYSKI'S COLLECTION.

5. A STUDENT IN HIS ROOM (M. 83).

He sits facing to *r.* in a plain, empty room with a boarded floor and stone walls, by a window with a shutter opened inwards; a bird-cage hangs in the window. The young man, probably Dou himself, is lighting his pipe at a fire-pan, which he holds in his left hand. He wears a cap and a cloak trimmed with fur. In front of him is a table with a cloth that hangs to the floor; behind the table is a bookcase, and to *r.* a column.

P. 10 in \times 13 in. This seems to be the picture sold A., 1708, as "A Student smoking in his Room." An early work.

COUNT CZERNIN'S COLLECTION.

6. PORTRAIT OF HIMSELF (M. 110).

He leans out of an arched window; to *l.* a blue curtain; his right hand hangs over the window-sill; in his left he holds a palette and brushes. In the background is an easel, and above it a Chinese parasol.

Signed on a piece of paper below the window-sill: "G. Dou Leyde . . . Aetatis . . ." in Gothic letters. [176.]

P. 9 in. × 11 in. In this collection in 1863.

7. CARD PLAYERS BY LAMPLIGHT (M. 347).

An interior; to *r.* a chimney-place; to *l.* in the foreground a violoncello and a chest on which lies a music-book. In the middle of the room sit a girl and an officer wearing his hat, sword and riding boots, playing cards at a table. Behind the girl stands a man with a violin. A maid in the background *l.* is coming in with a pot. [175.]

P. 13 in. × 10 in. Cab. de Bye, L., 1665, No. 3. Sm., 10; Supp., 37.

IMPERIAL MUSEUM.

8. THE DOCTOR (M. 93).

Plate 18. Signed on the window-sill: G. Dou, 1653.

[1377.]

P. 19 in. × 15 in.

9. AN OLD WOMAN WATERING FLOWERS (M. 240).

She leans forward, three-quarters to *l.*, to water a plant which stands on a shelf outside the window; a bird-cage above, *r.* Signed on the bird-cage: G Dou. [1376.]

P. 11 in. × 9 in. Sm. Supp., 42.

10. A GIRL WITH A CANDLE (M. 333).

Plate 29. [1378.]

P. 10 in. × 8 in.

RITTER GOTTFR. VON PREYER.

11. PORTRAIT OF DOU'S FATHER (M. 135).

Half-length, three-quarters to *l.*, with gray hair and beard, a black cap and dark cloak, under which a white shirt is visible. Signed *r.*: G. Dou.

P. 7 in. × 6 in. Oval. Sm., 55; Supp., 58.

COUNT SCHÖNBORN'S COLLECTION.

12. AN ASTRONOMER (M. 315).

The spectator looks through a window into a dark room, where a fair-haired student sits at a table to *l.*; he holds a taper to look at a celestial globe; in his left hand a pince-nez. His dress is russet brown. On the window cushion *l.* a lantern, *r.* an open book. To *l.* a partly raised dark brown curtain. Signed (a forgery): G. Douw. [74.]

P. 14 in. × 11 in.

In the Schönborn Coll. since 1820.

12A. A GIRL PREPARING FOR SUPPER (M. 346A).

A replica of the Frankfort picture: see below, No. 126.

[10.]

P. 18 in. × 14 in. Has been doubted, but I believe it to be genuine.

BELGIUM.

BRUSSELS.

COUNTESS D'ALCANTARA'S COLLECTION.

13. PORTRAIT OF L. DIDÆUS NIEUWHOF (M. 141).

Ex., Brussels, 1897.

COUNT D'ARENBERG'S COLLECTION.

14. PORTRAIT OF A MAN (M. 153).

Half length, looking to *r.*, with a brown beard and round collar. Signed *r.*, near the shoulder: G. Dou.

P. 15 in. × 11 in. A pendant to the following.

15. PORTRAIT OF A WOMAN (M. 203).

Half length, looking to *r.*, an old woman in a cloak trimmed with fur. Signed *l.* low down: G. Dou.

P. 15 in. × 11 in. A pendant to No. 14.

16. A WOMAN COUNTING MONEY (M. 293).

An old woman in a white cap and purple cloak, the

head three-quarters to *r.*, sitting in an armchair at a table with a carpet cover, strewn with gold pieces. Her right hand is on the table; in her left she holds a bag. To *l.* in a room beyond, two men are sitting by a window, books and papers on a table. In front to *r.* is a curtain; on the floor to *r.* a metal vessel; to *l.* an open book. Signed on a piece of paper lying on the table: G Dou, 1658.

P. 15 in. × 12 in. . Cab. de Bye, d. 1665, No. 21.

MUSEUM.

17. THE PAINTER BY LAMPLIGHT. A portrait of himself (M. 323).

Signed on the base of a statue from which he is drawing: G Dou, 16 . . . [258.]

P. 11 in. × 9 in. Sm., 31; Supp., 19.

COUNT D'OULTREMONT'S COLLECTION.

18. PORTRAIT OF A MAN (M. 148).

Half length in profile; long waving hair, a dark dress and white collar, his hat on one side and his right hand in his coat; he is about five and twenty. Signed: G. Dou.

P. 7 in. × 5 in. A pendant to the following.

19. PORTRAIT OF A WOMAN (M. 199).

She is about five and thirty, with light hair, a brown bodice trimmed with fur, yellow silk sleeves, a neckerchief and small hood. Almost full face.

P. 6 in. × 5 in. Pendant to the foregoing. Ex., Brussels, 1882. Sm. Supp., 67.

MONSIEUR VAILLANT'S COLLECTION.

20. PORTRAIT OF A GIRL (M. 217).

She looks three-quarters to *r.*; her left hand, which is gloved, rests on her low blue stomacher, over which

hangs a yellow kerchief with a buckle on the shoulder.
She wears a white cap. Signed G. Dou.

P. 5 in. × 4 in. Oval. Ex., The Hague, 1881.

BRITISH ISLES.

BELTON HOUSE, LORD BROWNLOW.

21. HERMIT BY CANDLE-LIGHT (M. 311).

He kneels, turning to r.

BELVOIR CASTLE, DUKE OF RUTLAND.

22. A BOY WITH A BIRD-SNARE AND A GIRL WITH A BUCKET (M. 264).

They stand by a bow-window, below which is a bas-relief by Duquesnoy; the girl lays her left hand on the boy's shoulder. Above there is a curtain.

P. 9 in. × 6 in. Round top. Sm., 59; Sm. Supp., 46.

CAMBRIDGE.

FITZWILLIAM MUSEUM.

23. THE OLD SCHOOLMASTER (M. 77).

He is teaching a boy to read. The room is Dou's studio, and the old man is his father. Half-length figures. Signed r., near the schoolmaster's back: G. Dou, 1645. [33.]

P. 10 in. × 7 in. Sm., 4.

24. PORTRAIT OF A YOUNG MAN (himself?) (M. 126).

Profile to l., in a black jacket. Signed in the middle: G. Dou. [35.]

P. 6 in. × 5 in. Oval. Sm. Supp., 27.

25. A GIRL AT A WINDOW (M. 237).

Plate 30. Signed on a bird-cage: G Dou, 1663. [34.]

P. 14 in. × 10 in.

DULWICH COLLEGE.

26. A LADY PLAYING THE VIRGINALS (M. 301).

Plate 35. [50.]

P. 15 in. × 11 in. Cab. de Bye, L., 1665, No. 2.

THE GRANGE, LORD ASHBURTON.

27. HERMIT (M. 25).

He kneels before a crucifix with folded hands. The crucifix stands on a little mound on which lie an open Bible, skull and basket; a burning taper sheds a faint gleam in the daylight which illuminates the further part of the picture. Beyond is a tree-trunk. In the foreground a thistle and a lantern r.

P. 26 in. × 19 in. Round top. Sm., 78; Supp., 39. Ex., O. M. 1871, No. 178 (A Capuchin Monk).

28. A DOUBLE SURPRISE (M. 348).

A maid-servant kneels in front of a barrel, her right hand on the spigot, and in her left a glass which she holds out to an old man who stands by her, a candle in his right hand, his left on her shoulder. The door is opened by the old man's wife, who comes in carrying an oil lamp, and lifting a threatening finger; in the foreground a mouse-trap, copper milk-can, and other accessories.

P. 16 in. × 12 in. Sm., 58.

HAMPTON COURT PALACE.

29. AN OLD WOMAN ASLEEP (M. 207).

She is seated in an armchair facing to l. A book lying in her lap. [736.]

P. 10 in. × 8 in. Belonged to James II.

LIVERPOOL.

WALKER ART GALLERY.

30. HEAD OF A YOUNG MAN (M. 152).

P. 3 in. × 3 in. Presented by Mrs. Margaret Harvey, 1878.

LONDON.

BRIDGEWATER HOUSE.

31. PORTRAIT OF HIMSELF (M. 106).

Half length to r., looking at the spectator. He is about two and twenty, and has a small moustache and pointed chin-tuft. He wears a gray cap with red slashes, a dark gray coat and white collar. Signed G. Dou.

P. 7 in. × 5 in. Sm., 97.

32. A YOUNG MAN PLAYING THE VIOLIN (M. 171).

Plate 31. Signed on the lowest step: G. Dou, 1637.

P. 12 in. × 9 in., round top. Sm., 102. Bought by Spiering for Christina of Sweden, and returned by her in 1652.

BRITISH MUSEUM. TWO DRAWINGS.

33. I. AN OLD WOMAN (M. 373).

Seen to the knees, three-quarter to l., her hands in a muff. She wears a white cap and stiff collar. Signed l. above: G Dou.

On white paper, 7 in. × 5 in.; red and black chalk.

33A. II. A LADY AT A SPINET (M. 374).

Doubtful; the signature a forgery. This drawing may be attributed to Jac. de Bray, judging from his drawings at Weimar.

BUCKINGHAM PALACE.

34. WOMAN GATHERING GRAPES (M. 227).

Plate 15.

P. 15 in. × 11 in.

35. WOMAN WATERING FLOWERS (M. 244).

Plate 16. Signed: G Dou.

P. 11 in. × 9 in. Mrs. Jameson.

36. GIRL CUTTING ONIONS (M. 251).

Plate 8. Painted in 1646.

P. 6 in. × 4 in. Companion picture to the next,
No. 37. Ex., British Gallery, 1826-1827. Sm., 33.

37. GIRL SCOURING A COPPER PAN (M. 252).

Plate 7.

P. 6 in. × 5 in. Companion to No. 36. Sm., 43;
Supp., 35.

38. A GROCER'S SHOP (M. 261).

Plate 41. Signed, below to r.: G. Dou, 1672.

P. 19 in. × 14 in.

39. WOMAN WITH A CHILD AND A CRADLE (M. 307).
-
- (THE CARPENTER'S FAMILY.)

Plate 12. Signed: G Dou.

P. 19 in. × 14 in.

· EARL OF CARYSFORT, K.P.

40. A YOUNG MAN PLAYING THE FLUTE (M. 170).

Plate 4. Signed on the book that lies on the table:
G Dou.P. 14 in. × 11 in. Round top; originally oval.
Sm., 127; Supp., 73. Ex., Burl. F. A. C., 1900.

DUKE OF DEVONSHIRE.

41. FISH SELLER, WITH A BOY (M. 257).

A woman stands at an arched window holding a

herring which she has taken out of a tub on the window-shelf in front of her. She is showing it to a boy, who is haggling over the price. Vegetables and a cloth lie on the shelf; a pair of scales and a basket of eggs hang by the window. In the background, near a window, stand two women talking. Signed: G Dou.

P. 16 in. \times 8 in. Sm., 24.

BARCLAY FIELD, ESQ.

42. AN ASTRONOMER (M. 314).

Small half-length figure of a man leaning on a window-ledge, with a lighted candle in his right hand, which rests on an open book; his left hand holds a pair of compasses on a globe; on the ledge are an hour-glass on a book, and a flask of wine. Signed: G. Dou.

P. 12 in. \times 8 in. Ex., O M., 1888, No. 84 ("A Geographer"). Sm., 96; Supp., 15.

CHARLES MORRISON, ESQ.

43. A MAN IN HIS STUDY, WRITING (M. 57).

A writing-table in front, with globe, book, hour-glass and skull upon it; to *l.*, sits a man (Dou's father) writing; in the background (representing Dou's studio) are a pillar and spiral stair, a parasol, books and a bird-cage. Signed on the book-marker: G Dou.

P. 9 in \times 8 in. Ex., O. M., 1879, No. 113. Sm., 87.

NATIONAL GALLERY.

44. PORTRAIT OF HIMSELF (M. 105).

Signed: G Dou. [192.]

P. 7 in. \times 6 in. Oval. Sm., 98; Supp., 57.

45. PORTRAIT OF A WOMAN (M. 215).

Signed: G Dou. [968.]

P. 6 in. \times 5 in. The N. G. Cat. designates it in error as Dou's wife. Dou was never married. Sm. Supp., 53.

46. PORTRAIT OF A WOMAN (M. 216).

P. 6 in. \times 5 in. At first oval, then had a round top ; is now square ; the alterations made by Dou himself. It is called a "Supposed Portrait of Anna Maria von Schuurman," but this is an error. [1415.]

47. THE POULTERER'S SHOP (M. 263).

Plate 28. Signed below the peacock : G Dou.

P. 23 in. \times 18 in. Sm., 44. [825.]

EARL OF NORTHBROOK.

48. A MAN WRITING (M. 56).

A room with an arched window on the L, by which sits an old man (Rembrandt's father) in an armchair. He wears a purple cap and a cloak bordered with fur, and writes in a large book that rests on his left arm ; in front of him is an easel with a panel on it ; to L, in the background the room is higher by two steps ; and in that part of it is a table with a bright blue cloth ; on it a globe, a candlestick and a book. A blue curtain is drawn back behind a column, against which hangs a violin ; in the foreground a drum, helmet and shield ; a six-light chandelier hangs from the ceiling. Signed, on the book lying on the further table.

P. 12 in. \times 11 in. Ex., Brit. Inst., 1848 ; Burlington F. A. C., 1900. Sm., 103, 13.

49. YOUNG LADY AT A SPINET (M. 302).

LORD RIBBLESDALE.

50. TOBIAS TOUCHING HIS FATHER'S EYES (M. 2).

Tobit sits in an armchair by an open window ; Tobias is anointing his eyes, and his wife looks on. The angel, robed in white, stands behind the chair, and two youths also look on ; the dog lies on the ground.

Accessories, a tub, tin vessels, etc. ; *l.*, a table, spread with meat.

P. 20 in. \times 26 in. Sm., 135.

NORMAN FORBES-ROBERTSON, ESQ.

51. A HERMIT (M. 28).

An old man in a brown robe and cowl leans forward facing the spectator, and looking down ; to *r.*, a tree and a basket ; on the table a candlestick and a rosary.

P. 6 in. \times 5 in. Originally oval, and much smaller.
Ex. at Dowdeswell's galleries, 1899.

BARON ALFRED DE ROTHSCHILD.

52. SERVANT GIRL AT A WINDOW (M. 231A).

A replica of the picture (No. 137) at Munich. Signed, *l.*, on the window-frame.

P. 14 in. \times 11 in.

WALLACE COLLECTION.

53. HERMIT (M. 23).

He kneels in prayer before a crucifix, and is sheltered by a Chinese parasol. [177.]

P. 15 in. \times 11 in.

54. HERMIT BY CANDLE-LIGHT (M. 310).

Reading a large book that lies on some fallen stones.
[170.]

P. 12 in. \times 9 in.

DUKE OF WESTMINSTER.

55. A WOMAN WITH CHILDREN (M. 306).

In a room a woman in a fur-trimmed jacket and a red petticoat has an infant in her lap, to which she is offering the breast, while a girl leans over it holding up a coral ; to *r.* is a cradle, and behind it a table on which are a candlestick and an open book ; a richly em-

broidered curtain is drawn aside to *r.*; behind it is a bed; two persons are seen in an adjoining room through a doorway.

P. 19 in. × 14 in. This is the companion picture to No. 39, *ante*, at Buckingham Palace. Sm., 70. Ex., O. M., 1871, No. 244, as "An Interior, Mother and Children"; and 1895, No. 86, as "The Nursery."

LOWTHER CASTLE, EARL OF LONSDALE.

56. THE HURDY GURDY (M. 178).

An old man sits outside a house door playing; a woman with a glass in her hand leans over the lower half of the door to listen. A net full of turnips hangs above the man's head, a vine grows up the house; to *r.* the dead trunk of a tree and a landscape.

P. 11 in. × 8 in. Sm., 16; Supp., 16.

57. PORTRAIT OF A GIRL (M. 218).

Seated three-quarters to *l.* on a chair with a lion's head carved on the back. She holds an oblong picture book with both hands; she wears a white cap.

P. Circular.

58. THE VILLAGE NOTARY (M. 317).

An old man in spectacles wearing a loose coat, a pleated white collar and a fur cap, sits looking to *l.*, bending over a desk and mending his pen. A candle, which is the only light, an ink bottle and paper are on the desk, and loose papers strew the table. Some large books and a parchment document with a seal are seen on a shelf by the window, a red curtain to *l.* hangs over the picture.

P. 10 in. × 8 in. Sm., 18; Supp., 12.

MARQUESS OF BUTE.

LUTON HOO COLLECTION, now removed to St. John's Lodge, Regent's Park.

59. AN OLD MAN WITH A PEN IN HIS HAND (M. 58).

He sits facing to L., sunk in thought, in an armchair. His right hand, holding a pen, rests on an open book; the table on which it lies has a red table-cover. Signed: G Dou.

P. 11 in. \times 9 in. Sm., 139.

I believe this to have been in the collection of Christina of Sweden, 1652, and afterwards in Spiering's hands at the Hague.

RICHMOND, SIR FREDERICK COOK, BART.

60. PORTRAIT OF HIMSELF (M. 120).

Probably not by Dou, but attributed to him.

61. REMBRANDT IN HIS STUDIO (M. 129).

He stands before his easel, on which is a picture of the flight into Egypt.

P. 21 in. \times 25 in.

62. PORTRAIT OF DOU'S MOTHER (M. 190).

Bust, three-quarters to L. She wears a white cap and a dark bodice with a white collar; she has a handkerchief in her left hand.

P. 8 in. \times 6 in. Ex., Guildhall, 1895.

63. PORTRAIT OF A WOMAN (M. 202).

An old woman with a felt hat; she is dressed in fur, and under her jacket a white collar is visible.

P. 6 in. \times 5 in. Oval.

64. A WOMAN COMBING A BOY'S HAIR (M. 296A).

A repetition of a picture at Munich (No. 142).

65. AN ASTRONOMER (M. 316).

He stands behind a table on which is a globe, and

holds a pair of compasses in one hand ; in the other a lighted candle, without any candlestick, which gives a light to the picture. In front are some books and a flask.

P. 9 in. \times 10 in. Round top. Sm., 53.

WADDESDON MANOR, MISS ROTHSCILD.

66. A GIRL AT A WINDOW (M. 226).

Frontispiece. Signed: G. Dou, 1657.

P. 15 in. \times 12 in. Ex., Arti. A., 1867. Sm., 40 ;
Supp., 34.

WARDOUR CASTLE, LORD ARUNDEL.

67. BLIND TOBIT (M. 1).

He is warned by his dog of his son's approach ; the old man advances to meet him with outstretched hands. An angel stands in the door.

Canvas. 42 in. \times 52 in. Sm., 140.

SCOTLAND.

EDINBURGH.

DALKEITH PALACE.

68. PORTRAIT OF A BOY (M. 128).

He is about ten years old and has long hair.

P. 5 in. \times 4 in. Sm. Supp., 71.

GLASGOW.

FORMERLY IN THE COLLECTION OF ARTHUR KAY, ESQ.

69. A BOY (M. 127).

Bust, turning to l. He wears a velvet cap with an upright feather, and a collar. This was attributed to Dou, but is probably not by him.—W. M.

P. 6 in. \times 5 in.

DENMARK.

COPENHAGEN.

ROYAL COLLECTION OF PAINTINGS.

70 THE DOCTOR (M. 95).

A young doctor is seen through an arched window half-screened by a curtain above ; on the window-ledge are a doctor's diploma, copper vessels, etc. ; he is examining the contents of a glass vessel. An old woman with a basket on her arm awaits his pronouncement. Above, to *l.*, hangs a clock with weights ; the hand points to half-past five ; on the sill, to *l.*, a pot of pinks. Signed: G. Dou. [92.]

P. 6 in. \times 5 in.

71. A GIRL AT A WINDOW (M. 330).

She looks three-quarters to *r.* in a window draped with a curtain, which she holds back with her left hand ; in her right she holds a candle. To *r.* a boy by a tub ; background to *l.* two figures with a candle. Signed: G Dou 165(8). [93.]

P. 10 in. \times 7 in.

FRANCE.

MONTPELLIER.

MUSÉE FABRE.

72. THE MOUSE-TRAP (M. 273).

In a vaulted kitchen a woman is busy scraping carrots on the bottom of a tub. She looks to *l.* at a little boy in a black velvet cap, who holds paint brushes in his left hand, and who shows her a mouse caught in a trap. To *r.* on a shelf a copper pot and other accessories. In the background is a large chimney-place. Signed: G. Dou.

P. 18 in. \times 14 in. Sm., 1.

PARIS.

MARQUIS D'Aoust.

73. SOLDIER WITH A LANCE (M. 168A).

In the background to *l.* the wall of a town; to *r.* a bas-relief, representing Venus in a car, and at the top the motto, *Sauve Garde*. Signed low down to *l.*

MONSIEUR ADRIEN DOLLFUSZ.

74. REMBRANDT'S MOTHER (M. 184).

A replica of a picture at Dresden (No. 114). It is a somewhat earlier work, less skilfully painted, and shows some little difference in the brush-work.

P. 10 in. × 8 in.

LOUVRE.

75. READING THE BIBLE (M. 4).

L. by an open window sit an old man and woman; she is reading to him out of the Bible. [2356.]

P. 20 in. × 16 in. Round top. Sm., 105.

76. AN OLD MAN READING (M. 65).

A replica of a picture in the Brunswick Gallery (No. 98), but in the background is a cave, and to *l.* a dead tree. [2357.]

P. 6 in. × 5 in.

77. A MAN WEIGHING GOLD (M. 81).

Plate 20. Signed on a parchment: G Dou 1664. [2354.]

P. 11 in. × 9 in. Round top. Sm., 106; Supp., 63.

78. THE TOOTH-DRAWER (M. 89).

In a room lighted by a window *l.* a peasant sits in an armchair turned three-quarters to *l.*; behind him is the dentist drawing his tooth. [2355.]

P. 13 in. × 10 in. Sm., 25. The doctor is painted from Rembrandt's father.

79. THE DROPSICAL WOMAN (M. 91). (*La Femme hydro-pique.*)

Plate 31. Signed on the edge of the Bible which lies on a desk: 1663, G Dou, out 65 jaer. [2348.]

P. 33 in. × 26 in. Arched top. It was at one time inclosed on an ebony case, on the door of which were painted an ewer and bowl (see below, No. 86).

Cab. de Bye, L., 1665, No. 1. Sm., 95.

80. PORTRAIT OF HIMSELF (M. 108).

Standing at a window, half-length, three-quarters to L., wearing a blue cap and a fur-trimmed dress; in his left hand a palette and brushes. In the background is an easel. Signed L. on the window-frame: G Dou. [2359.]

P. 11 in. × 8 in. Arched top. It has been enlarged all round. Sm., 51.

81. A TRUMPETER (M. 174).

A young man, half-length, richly dressed, is seen through an arched window hung with a blue curtain; he is sounding a trumpet. Signed: G Dou. [2351.]

P. (15 in. × 11 in. L. Cat.) Cab. de Bye, L., 1665, No. 20. Sm., 41.

82. REMBRANDT'S MOTHER (M. 187).

She sits in an armchair by a table reading a book. Signed in the background: G Dou. [2358.]

P. 5 in. × 3 in. Oval. Sm., 64.

83. A WOMAN WITH A DEAD FOWL (M. 248).

Plate 11. Signed on the window-sill: G Dou, 1650. [2353.]

P. 10 in. × 8 in. Sm., 63.

84. A GROCER'S SHOP (M. 260). (*L'Épicière de Village.*)

Plate 24. On a shelf a pot bears the letters R.F.V.S.,

and on a mortar we read 1647. Half length. Signed on a slate: G Dou. [2350.]

P. 15 in. × 11 in. Arched top. Sm., 48.

85. A DUTCH COOK (M. 271). (*La Cuisinière Hollandaise.*)

A cook is seen through an arched doorway; she wears a blue apron, red bodice and white shirt, and is pouring water into a can. [2352.]

P. 14 in. × 10 in. Sm., 49.

86. EWER AND SILVER BOWL (M. 363).

They are represented as standing in a niche, and were painted on the door of the ebony cabinet in which *The Dropsical Woman* was originally enshrined.

P. 38 in. × 32 in. See above, No. 79.

87. DOU'S MOTHER (M. 371). (*A drawing.*)

Half length, front face; she sits in a chair, her hands folded. Dated 1638.

White paper. 7 in. × 6 in. Red and black chalk.

BARON ALPHONSE DE ROTHSCHILD.

88. MAN PLAYING A VIOLIN (M. 173).

Within an arched window, where a bird-cage is hanging, stands a man, turning three-quarters to r., playing an air to the bird; in the background, figures at a table. Below the window a bas-relief by Duquesnoy; a rug hangs over the sill.

The man is the same as the Quack in the picture at Munich (see below, No. 134). It is not a portrait of himself. Painted in 1651.

Sm., 74; Supp., 51.

89. WOMAN WITH A WATER JUG (M. 243).

A woman of middle age, wearing a dark gray jacket with red sleeves and a brown cap, stands within an arched window holding an earthenware jug. A pot of

flowers stands on one side of the window, a bird-cage hangs on the other.

P. 10 in. × 8 in. Sm., 91; Supp., 43.

90. A WOMAN WITH A CHILD (M. 264A).

She stands in an arched window by a pot of flowers, bird-cage, etc.

ADOLPHE SCHLOSS'S COLLECTION.

90A. BACKGAMMON PLAYERS (M. 179).

A young man in a slouched hat, standing on the farther side of a table, has just thrown the dice and is looking at his opponent, who is filling a glass from a tin can. The latter wears a flat cap and a loose robe; he is seated in an armchair, his back to the spectator, his face in profile. An open window on the *L.*, a fireplace on the *r.* Signed on the backgammon board: G. Dou 16 . . .

P. 25 in. × 27 in. Reproduced in Sedelmeyer's Catalogue, 1898.

GERMANY.

BERLIN.

HERR A. V. BECKERATH'S COLLECTION.

91. *A drawing* (M. 372).

An old woman, turning to *L.*, sits on a chair; in her left hand a plate, in her right a jug of beer. Signed (a forgery): GD 1659.

Blue paper. 10 in. × 8 in. Pencil and red chalk, inked at the corners of the mouth.

HERR A. V. CARSTANJEN'S COLLECTION.

92. AN OLD WOMAN STANDING AT A DOOR WITH A CANDLE (M. 339).

She leans over the lower half of the door, holding the

candlestick in her right hand and screening the flame with her left. The upper half of the door opens inwards. This woman is frequently seen in Dou's pictures. She here wears a pleated white collar and a white cap. Signed on the lower part of the door: G Dou 1661.

P. 11 in. × 8 in.

FREIHERR V. H.

92A. VANITAS (M. 370).

Signed G Dou, but doubted by Bredius. Ex., Berlin, 1890. Probably not by Dou.—W. M.

C. 23 in. × 28 in.

HERR CARL HOLLITSCHER'S COLLECTION.

93. A GIRL AT A WINDOW (M. 329).

She stands looking three-quarters to r., within a window draped with a curtain which she holds aside with her right hand. In her left hand is a candle. She is dressed in a red bodice and white chemisette. Signed on the window-sill: G Dou.

P. 10 in. × 8 in. Arched top. Ex., O. M., 1888, No. 88, by Mr. Humphry Ward; Berlin, 1890.

HERR B. HULDSCHINSKY'S COLLECTION.

94. WOMAN PEELING POTATOES (M. 274).

In a room, with a boarded floor and white walls, on which to r. hangs a picture, a woman, in a black cap and cloak trimmed with fur, is peeling potatoes. To r. a large projecting chimney-place with bellows hanging above, and a kettle over the fire; r. foreground a saucepan with a wooden lid, and an armchair.

P. 14 in. × 17 in. Painted between 1637 and 1652. Sm., 61; Supp., 77.

H.I.M. THE KAISER.

95. A LACEMAKER (M. 294).

Ex., Berlin, 1883, as by Slingelandt, but regarded by Bode as a late Dou.

ROYAL GALLERY OF PAINTING.

96. MAGDALEN (M. 7).

She faces somewhat to *r.* in her cell, wringing her hands; on a table before her is a purse; half length. Signed: G Dou 1638. [843.]

P. 11 in. \times 9 in. Sm. Supp., 5.

N.B.—No. 854 of this gallery called Dou (M. 348A) is probably wrongly attributed.—W. M.

97. REMBRANDT'S MOTHER (M. 181).

Plate 2. Signed *L*: G Dou. [847.]

P. 9 in. \times 7 in., oval. Sm. Supp., 3.

BRUNSWICK MUSEUM.

98. AN OLD MAN READING (M. 64).

He is seen to the knees, turned to *L*, sitting and holding a book in both hands. [305.]

P. 7 in. \times 6 in. Has been added to at the sides.

99. PORTRAIT OF HIMSELF (M. 103).

He stands, turning to *r.*, and looking at the spectator, supporting a picture which rests on a table. This picture represents a man and a woman, both sitting at a table by a window; another man stands beyond them to *r.* The two former are beyond doubt Dou's father and mother; the third is probably his brother. Signed G Dou on the edge of the table. [303.]

P. 10 in. \times 9 in. Oval.

100. AN ASTRONOMER (M. 313).

He stands at a window with a quadrant in his hand; a terrestrial globe is before him on the window-sill.

The picture is lighted by a lantern. Signed : G. Dou,
1657. [304.]

P. 13 in. × 10 in. Sm., 54.

CARLSRUHE MUSEUM.

101. THE MAGDALEN (M. 8).

Plate 9.

P. 9 in. × 7 in.

102. A LACEMAKER (M. 247).

Seen to the knees, three-quarters to L.; she looks out of a window while doing her work. Above is a curtain, half drawn, and before her lie a book and a rose. Signed on the book : G Dou, 1667. [267.]

P. 12 in. × 10 in.

103. A GIRL WITH A FISH AND A BOY WITH A HARE (M. 258).

The girl stands in an arched window holding a fish she has taken out of a tub ; the boy is behind her. On the window-sill are a milk can, red cabbage, etc., and below it is a bas-relief of arabesques. Signed : G Dou, 1652. [266.]

P. 12 in. × 9 in.

CASSEL GALLERY.

104. REMBRANDT'S FATHER (M. 132).

Plate 5. He wears a cap and feather, a gorget, and over it a blue scarf. [233.]

P. 9 in. × 7 in. Oval. Painted between 1628 and 1631. Sm. Supp., 32.

105. REMBRANDT'S MOTHER (M. 186).

Bust, three-quarters to L. Dressed in a blue velvet cloak trimmed with fur, and a white collar ; on her head are a cap, and a handkerchief hanging down over her shoulders. [234.]

P. 9 in. × 7 in. Oval. Pendant to the foregoing.

DESSAU.

AMALIENSTIFT.

106. A WOMAN PREPARING VEGETABLES (M. 276).

An interior; by an open window, to *l.*, is a table, on it a lace-pillow and a candlestick; in the middle is a column round which winds a flight of stairs; to *r.* a dresser, and above it a print (a portrait of Rembrandt?). To *r.*, in the foreground, sits a woman at a table, and a boy standing by her is eating out of a bowl. A ship hangs from the ceiling. [440.]

P. 18 in. × 14 in. An early work, about 1630-5.

DRESDEN GALLERY.

107. HERMIT IN PRAYER (M. 18).

Plate 6. Signed on the book-marker: G Dou. [1711.]

P. 22 in. × 17 in.

108. HERMIT READING (M. 19).

An old man, bald, with a gray beard, in a brown dress, reads a Bible, which rests on a skull. A crucifix is attached to a tree. Half-length figure, to the *r.* Signed: G Dou. [1716.]

P. 10 in. × 7 in. An early work.

109. AN OLD SCHOOLMASTER (M. 76).

Plate 38. Signed on the desk: G Dou, 1671. [1709.]

P. 12 in. × 9 in. Sm. Supp., 8.

110. A DENTIST (M. 87).

Plate 40. Signed: G Dou, 1672. [1700.]

P. 12 in. × 9 in. Sm., 128.

111. PORTRAIT OF HIMSELF IN HIS STUDIO (M. 115).

Signed on the table to *l.*: G Dou, 1647. [1704.]

Plate 10. P. 17 in. × 13 in.

112. A YOUNG MAN PLAYING A VIOLIN (M. 172).

Plate 37. Signed on the window-ledge: G Dou, 1665. [1707.]

P. 16 in. × 11 in. *Not* a portrait of himself. Sm., 130.

113. REMBRANDT'S MOTHER (M. 182).

Half length, turned to *r.*, on a gray background. She is dressed in dark red, with a violet cloak trimmed with fur, a brown hood and white head-kerchief. She has spectacles on, and is reading a newspaper. [1719.]

P. 5 in. × 3 in. Oval.

114. REMBRANDT'S MOTHER (M. 183).

Seen to the knees, turning to *r.*, against a blue-gray background. She sits at a table with a green cover; on it are a purse and a drinking glass. She wears a long purple cloak and a hood of the same colour. She holds a large book open with both hands. [1720.]

P. 9 in. × 8 in. Oval.

115. REMBRANDT'S MOTHER (M. 185).

Half length, turned to *r.*, on a gray background. She wears a purple cloak and black hat; and holds an open book with both hands. She looks up from her reading. [1718.]

P. 6 in. × 5 in.

116. PORTRAIT OF A GIRL (M. 221).

Half length, almost front face; a black background; her arms are bare to the elbow. She wears a brown petticoat, a small cap and earrings; her folded hands rest on a table to *r.* [1717.]

P. 6 in. × 5 in. Arched top.

117. THE DOCTOR (M. 322).

He stands in front of a girl who is seated, and holds a candle to look at her face; both are laughing. Signed on the chair: G Dou. [1715.]

P. 17 in. × 13 in. Sm., 39.

118. A GIRL GATHERING GRAPES (M. 337).

Signed on a piece of paper lying on the window-sill :

G Dou, 1656. [1706.]

P. 14 in. × 11 in. Sm., 129.

119. A GIRL WATERING FLOWERS (M. 338).

Plate 22. Signed on the sill : G Dou. [1712.]

P. 11 in. × 8 in.

120. THE LOST THREAD (M. 341).

Plate 23. Signed below the lamp : G Dou. [1714.]

P. 13 in. × 10 in.

121. THE WINE-CELLAR (M. 349).

Plate 32. Signed on the cask : G Dou.

P. 13 in. × 10 in. Cab. de Bye, L., 1665, No. 13.
Sm. Supp., 48. [1713.]

This work originally had a wooden case on which
was painted the still-life study, No. 122, below.

122. STILL-LIFE (M. 364).

Plate 33. Signed, somewhat to l., on the shelf :
G Dou. [1708.]

P. 17 in. × 14 in. It has been enlarged all round
by the painter. Cab. de Bye, L., 1665, No. 13, where
it belonged to No. 121 above.

123. THE CAT (M. 362).

A cat, turned to r., lies on the sill of an arched
window ; below, a red curtain. Within a painter is seen
at his easel. Signed in the middle : G Dou, 1657. [1705.]

P. 13 in. × 10 in.

IMPERIAL PRINT-ROOM.

124. A MAN'S HEAD. *Drawing* (M. 376).

Bust, three-quarters to l. An old man with a white
beard, wearing a cap.

In red chalk, on white paper, 5 in. × 4 in.

DÜSSELDORF.

WERNER DAHL'S COLLECTION.

125. A BOY WITH A MOUSE-TRAP (M. 352).

He is seen in a cellar, holding a mouse-trap in his left hand, and in his right a lighted candle; in the foreground a copper can and a cabbage.

P. 11 in. × 9 in. Ex., Düsseldorf, 1886. Sm., 15.

FRANKFORT-AM-MAIN.

STÄDEL INSTITUTE.

126. A GIRL PREPARING FOR SUPPER (M. 346).

A girl is placing plates, glasses, bread, etc., on a table, on which stands a lighted candle. A little girl stands by her holding a lantern, and offering her a paper. *r.* foreground, a chair with a red cushion, and a stove. A heavy curtain above. Signed on the back of the chair: G Dou. [206.]

P. 18 in. × 14 in.

127. A GROUP OF WOMEN. *A drawing* (M. 377).

One sits at a door with her hands folded; two more stand near, and one in the foreground sits playing with a child. Behind, inside the door, are two men conversing. Signed: G Dou, 1648.

Pencil, on white paper, 6 in. × 4 in.

GOTHA.

DUCAL GALLERY.

128. OLD WOMAN SPINNING (M. 287).

She sits at her wheel, looking out of the picture; in a red dress, blue apron and gray collar trimmed with fur; a gray cap on her head. On a table to *r.* are bread, cheese and a beer jug; to *l.* an open window. A large basket hangs against the wall; on the ground is an

earthen pot. Signed on the spinning-wheel: G Dou.
[240.]

P. 8 in. \times 7 in. Sm., 94.

HAMBURG.

KUNSTHALLE.

129. THE MAGDALEN (M. 9).

She sits facing to *r.*, her eyes raised to heaven; to *l.* a dead tree-stump, on which is an oil lamp. A beam of light from above has on it the words "Vive ut vivas." Half length.

P. 10 in. \times 8 in.

HANOVER.

PROVINCIAL MUSEUM.

130. A MAN MENDING A PEN (M. 74).

Rembrandt's father, represented sitting at a table, on which is an open book. He is cutting a pen.

P. 10 in. \times 8 in. Oval.

131. A NEGRESS (M. 224A).

Bust in profile to *l.* On her head is a scarf with a feather and brooch; she wears a blue dress, fastened with a gold clasp. Signed: G Dou.

P. 15 in. \times 12 in.

MUNICH.

THE OLD PINACOTHEK.

132. A HERMIT (M. 20).

Kneeling in front of a ruin and praying before a crucifix, his hands folded on a book. Signed on the book G Dou; also with his initials and 1670. [399.]

P. 17 in. \times 13 in.

133. A HERMIT (M. 21).

Kneeling in a cave before a Bible that lies open at

the beginning of Isaiah; he holds a crucifix in his clasped hands. Signed G Dou, on the edge of a book. [400.]

P. 13 in. × 11 in. Sm., 114.

134. THE QUACK DOCTOR (M. 86).

Plate 17. In the distance is the Blauwpoort, Leyden. Signed, on a stone low down to r., G Dou, 1652; also on the doctor's diploma, G Dou, 16 (almost illegible); and on a mortar, G Dou. [394.]

P. 44 in. × 33 in.

135. PORTRAIT OF HIMSELF (M. 100).

Plate 14. Behind, to r., the Blauwpoort, Leyden. Signed, on the table, G Dou, and to r., on the base of the corner column, G Dou 1663 æt. 50. [397.]

P. 20 in. × 16 in. Sm., 109; Supp., 65.

136. PORTRAIT OF A PAINTER (M. 142).

An old man sits at an easel; on a table near him are a plaster bust, a dead peacock, an open book, etc., from which he is painting. Signed, on the book, G Dou, 1649. [393.]

P. 26 in. × 21 in. Sm., 110.

137. SERVANT GIRL AT A WINDOW (M. 231).

She is placing a copper can on a window-sill, below which is a bas-relief. Within, a woman is cutting bread for a boy. Signed G Dou, on a bird-cage to r. [405.]

P. 14 in. × 11 in.

138. AN OLD WOMAN AT A DOOR (M. 238).

Plate 37. Signed, high up to l., G Dou. [402.]

P. 11 in. × 8 in. Sm., 22.

139. AN OLD WOMAN AND A BEGGAR (M. 268).

She sits in front of a ruin selling herrings and vegetables, taking some money from a maid-servant; a beggar asks for alms. Behind, to *L.*, the Blauwpoort, Leyden. Signed, on a cask to *r.*, G Dou 1654. [395].
18 in. × 23 in. Sm., 112.

140. WOMAN PEELING APPLES (M. 275).

Half length. She sits, turned to *L.*, in front of a house, by a bench on which are a tin of herrings, some onions and bread. Behind, to *L.*, the Blauwpoort, Leyden. Signed, on the bench, G. Dou, 1667. [398].
P. 12 in. × 10 in. Sm., 119.

141. A WOMAN SAYING GRACE (M. 289).

Plate 27. Signed, on the spinning-wheel, G Dou. [403].
P. 10 in. × 11 in. Sm., 118.

142. A WOMAN COMBING A BOY'S HAIR (M. 296).

Plate 13. Signed, on the tub, G Dou. [404].
P. 14 in. × 12 in.

143. A LADY AT HER TOILET (M. 303).

Plate 39. Signed, under the chair, G. Dou 1667.
[407.]
P. 29 in. × 23 in.

144. A GIRL WITH A CANDLE (M. 335).

Plate 29. Signed, on the window-frame, G. Dou 1658.
[396.]
P. 12 in. × 8 in. Arched top. Sm., 117.

145. A CAKE STALL (M. 343).

A woman sits under an archway and is taking money from a purchaser by the light of a candle. In the foreground, vegetables, pots, and a lantern; figures in the background. [406.]

P. 23 in. × 18 in. Sm., 113.

146. AN OLD WOMAN CUTTING BREAD (M. 345).

She sits at a table between two boys ; on it are a cut ham, a stone jug and a lighted lamp. Signed, *L.*, under the frame : G Dou. [401.]

P. 11 in. × 9 in.

OLDENBURG.

AUGUSTEUM.

147. PORTRAIT OF A YOUNG MAN (M. 151).

He wears a broad-brimmed black hat and a white pleated collar ; his gloves are in his hand. [75.]

P. 15 in. × 12 in. Oval, in a square frame.

SCHWERIN.

GRAND-DUCAL GALLERY.

148. AN ASTRONOMER (M. 48).

He has just risen from his chair and is examining a large celestial globe ; in his right hand, which rests on an open book, he holds a pair of compasses ; on the table, various accessories. [329.]

P. 22 in. × 26 in. Bode dates this picture about 1650.

149. THE DENTIST (M. 88).

Seen through an open window hung with a red curtain ; an old man sits just near the window, turned to *L.* ; the dentist, a cap on his head, is feeling in the patient's mouth. Signed on the flower-pot : G Dou. [327.]

P. 14 in. × 12 in. Arched top. Painted about 1650, according to Bode. Probably Smith's 26, and if so it came from the Louvre.

150. A COOK (M. 250).

She stands, visible to the knees, inside an arched window, scraping carrots and looking straight at the

spectator. To *l.* through an open window the Blauwpoort is seen. Signed below the carrots: G Dou. [328.]

P. 22 in. × 17 in. Painted between 1645 and 1650. Sm. Supp., 6.

151. A GROCER'S SHOP (M. 262).

The shop-woman sits looking to *l.*, within an arched window, holding the scales in her left hand, while with her right she takes some money from a little girl; to *l.*, behind the girl, is a child looking out of the picture; in the foreground *l.* utensils of various kinds, a tub of herrings and a basket of oranges. Signed: G Douw. [330.]

P. 19 in. × 14 in. Bode believes this to be an unfinished work by Dou, and I am convinced that he is right. Sm. Supp., 11.

152. AN OLD WOMAN SPINNING. REMBRANDT'S MOTHER (M. 286).

She sits on a basket facing the window, looking to *l.* Before her is the spinning wheel; she is eating porridge out of an earthen bowl in her lap. Behind the spinning wheel is a table with a sage-green cover, and on it a can, a kettle and a book. Signed on a tub, *r.*: G D. [326.]

P. 20 in. × 16 in. Bode dates it about 1650. In my opinion it was painted in 1630-5.

HOLLAND.

AMSTERDAM.

RIJKS MUSEUM.

153. A HERMIT (M. 16).

Plate 36. Signed G Dou 1664, on the crucifix of the rosary. [282.]

P. 12 in. × 10 in.

154. A HERMIT (M. 17).

He sits facing to *l.*, under a cave, holding a rosary in his clasped hands ; half length. [277.]

P. 10 in. \times 7 in. Sm., 81 ; Supp., 9.

155. PORTRAIT OF HIMSELF (M. 104).

Plate 25. Signed on a paper below the window-sill : G Dou. [275.]

P. 18 in. \times 14. Sm., 9.

156. PORTRAIT OF A MAN (M. 146).

To the knees, looking to *r.*, bareheaded, his gloves in his hand ; a hat and purse on a table. Signed : G Dou 1646. [280.]

P. 15 in. \times 9 in. Sm., 86.

157. PORTRAIT OF A LADY AND GENTLEMAN (M. 155).

They are placed in a landscape painted by Berchem ; by them is a dog. Signed : G Dou, and : Berchem fec.

P. 29 in. \times 24 in. Sm., 126. Tradition calls this the portrait of Burgomaster van der Werff and his wife, but it may represent Berchem and his wife. On the capital of a column is a likeness of Dou himself. [279.]

158. THE FISHERMAN'S WIFE (M. 229).

Plate 19. At a window, below which the date MDCLIII is cut in the stone. Signed below the window-ledge : G Dou 1653. [281.]

P. 12 in. \times 9 in. Sm. Supp., 22.

159. THE EVENING SCHOOL (M. 320).

Plate 34. Signed : G Dou. [276.]

P. 20 \times 16 in. Cab. de Bye, L., 1665. No. 8. Sm., 79.

160. THE INQUISITIVE GIRL (M. 326).

She wears a red jacket and leans out of an arch, holding a lamp in her hand. Signed : G Dou. [278.]

P. 7 in. \times 6 in. Sm., 14.

G. C. CROMMELIN, JUN.

161. A GIRL WITH A PARROT (M. 234).

She stands in a window, and has taken the bird out of an ornamental cage on which she rests her left hand, while the bird perches on the other. She wears a yellow bodice over a white chemisette and has earrings. Signed (a forgery), below to *l.*: G. Douw.

P. 10 in. \times 8 in. Round top. Possibly the same as M. 235, not included in this catalogue.

FODOR COLLECTION.

162. AN OLD MAN MENDING A PEN. *Drawing* (M. 375).

Black chalk on paper. 12 in. \times 7 in.

SIX COLLECTION.

163. A DENTIST (M. 321).

An old man, seen through a window, is sitting in an armchair; a young dentist is examining his mouth by the light of a candle which he holds in his right hand; his left rests on the man's head. A curtain is looped up to *l.* A woman on his right holds the patient's hand. From the ceiling hangs a stuffed crocodile, and near it a basket. Various objects lie on the window-ledge. Signed on the basket: G Dou.

P. 14 in. \times 10 in. Ex., A., 1900. Sm., 133; Supp., 26.

THE HAGUE.

ROYAL CABINET OF PICTURES.

164. THE YOUNG MOTHER (M. 305).

Plate 26. Signed on the window-frame below the coat of arms: G Dou 1658. There are two inventory numbers; to *l.*, 15, or 75; to *r.*, 501. [32.]

P. 28 in. \times 22. Round top. Probably purchased from the Cab. de Bye by the Dutch East India Company. It was certainly presented in 1660 to King Charles II. It was taken to the Loo by William III. (inv. 1763, No. 86), and in 1763 passed into the collection of William V. Sm., 90.

N.B.—Another picture, 33 (M. 325), is wrongly attributed to Dou.

DOWAGER DE BERCH V. HEEMSTEDE.

165. PORTRAIT OF A YOUNG MAN (himself?) (M. 125).

Bust, three-quarters to *r.*, of a youth from thirteen to fifteen years old, most probably Dou himself; long fair hair; dark brown velvet cap with a red and white feather; a white collar and short coat.

P. 7 in. \times 5 in. An oval in square frame. Ex., The Hague, 1881; Sm., 12, 20; Supp., 7.

C. HOEKWATER'S COLLECTION.

166. REMBRANDT'S MOTHER (M. 188).

Plate 3.

P. 28 in. \times 21 in.

STEENGRACHT COLLECTION.

167. PORTRAIT OF A MAN (M. 144).

Half length, looking three-quarters to *r.* He sits with his right arm on a table, covered with a purple cloth. He is dressed in black, and holds his hat on his hip with his left hand. Signed on the back of the chair: G. Dou.

P. 5 in. \times 4 in. Oval. Sm., 132; Supp., 74.

168. PORTRAIT OF A LADY. Companion picture to the above (M. 197).

She sits looking to *l.*, holding her gloves in the right

hand; a column in the background. Signed on the back of the seat: G Dou.

P. 5 in. \times 5 in. Sm., 132; Supp., 75.

ITALY.

FLORENCE.

THE UFFIZI GALLERY.

169. PORTRAIT OF HIMSELF (M. 101).

He stands inside a window, in a brown suit and broad-brimmed hat. The right hand is on a skull which lies on the window-ledge. Below the window is a bas-relief by Duquesnoy. Signed: G Dou 1656. In the Catalogue the date is 1680; according to Sm. it should be 1658.

P. 20 in. \times 16 in. Sm. Supp., 59.

170. THE PANCAKE SELLER (M. 270).

Plate 21.

P. 17 in. \times 14 in. Sm. Supp., 52.

TURIN.

PINACOTECA REALE.

171. AN ASTRONOMER (M. 49).

He has a white beard, and wears a cap, a fur-bordered cloak and a chain; one hand, holding a pair of compasses, rests on a celestial globe. Half length, facing three-quarters to r. [435.]

P. 6 in. \times 5 in.

172. A GIRL GATHERING GRAPES (M. 228b).

A replica of the picture in Buckingham Palace, No.

34. Sm., 107. [391.]

173. TWO CHILDREN BLOWING BUBBLES (M. 266).

P. 9 in. \times 7 in. Sm. Supp., 61. [388.]

POLAND.

PRINCE LUBOMIRSKI.

173A. REMBRANDT'S MOTHER.

Sitting in a room by a table to *l.*, on which lie a book and a rosary. She looks to *l.*, her eyes closed and hands folded in prayer; her parted lips show the lower teeth. A red dress, red cap with a gold border, and fur cloak. An early picture.

RUSSIA.

ST. PETERSBURG.

THE HERMITAGE.

174. AN OLD MAN READING (M. 60).

He holds a pen, and is reading a large book, which lies on his knees. Half length. [908.]

P. 10 in. x 8 in. Oval. Sm., 10.

175. A RABBI (M. 62).

An old man with a small moustache sits in profile to *l.* at a table, reading a large book which he holds with both hands. Half length. Signed G Dou in the background. [907.]

P. 16 in. x 13.

176. THE DOCTOR (M. 92).

A room seen through an open, arched window. A doctor in a brown dress and full gray robe edged with violet velvet, with a red and green cap, stands looking to *l.*, examining the contents of a phial. An old woman stands waiting. Signed G Dou on the doctor's diploma. [903.]

23 in. x 19 in. Sm., 56; Supp., 45.

177. PORTRAIT OF A MAN (M. 145).

Half length, facing three-quarters to r., and looking at the spectator. A young man with light moustache and small pointed beard holding his gloves in one hand. [914.]

P. 8 in. × 6 in. Oval, in square frame.

178. A REPLICA OF THE VIOLIN PLAYER AT DRESDEN (M. 172A). See above, No. 112. [906.]

The signature and date are identical.

179. AN OLD WOMAN READING (M. 205).

She sits facing to r., with spectacles on, reading a large book that lies on her lap, and holding it with both hands. Half length. Signed on the book: G Dou. [913.]

P. 10 in. × 8 in. Sm., 29; Supp., 20.

180. WOMAN SELLING HERRINGS TO A BOY (M. 255).

A shop seen through an arched window; on the ledge a tub of herrings, and a dog lying down. Signed on the edge of the window-sill: G Dou. [904.]

P. 16 in. × 12 in.

181. WOMAN SELLING HERRINGS TO A BOY (M. 256).

A shop seen through an open window in a stone wall. She holds up a herring in her left hand, to a boy who laughs and points to the other fish in the tub. Signed: G Dou. [905.]

P. 12 in. × 9 in. Round top. Sm. Supp., 18.

181A. WOMAN SELLING HERRINGS TO A BOY.

Possibly a copy. [926.]

P. 19 in. × 15 in.

182. WOMAN WINDING YARN (M. 284).

An attic seen through an open window; an old woman

wearing spectacles is winding yarn on a bobbin. Half length. Signed : G Dou. [909.]

P. 12 in. \times 13 in. It has been enlarged on all sides. Sm., 28 ; Supp., 21.

183. GIRL PREPARING FOR THE BATH (M. 356).

A fair-haired girl sits on a mound under a dead tree, turning to r., looking at the spectator ; with her right hand she rubs her foot, her left rests on her knee. [910.]

P. 9 in. \times 7 in. Cab. de Bye, L., 1665, No. 9. Sm., 36 ; Supp., 25.

184. GIRL BATHING (M. 357).

A nude figure of a fair girl sitting by a stream at the foot of a dead tree ; her left foot is in the water, and she is combing her hair ; she faces to r. Signed, in the corner to r. : G Dou. [912.]

P. 10 in. \times 7 in. Cab. de Bye, L., 1665, No. 16. Sm., 34 ; Supp., 23.

185. A NUDE YOUTH (M. 358).

A young soldier sits on a stone at the foot of a dead tree ; his r. arm rests on another stone, and he points to some object out of the picture. The Blauwpoort in the distance. [911.]

P. 10 in. \times 7 in. Cab. de Bye, L. 1665, No. 6. Sm., 35 ; Supp., 24.

COUNT ORLOFF DAVIDOFF.

186. A WOMAN SELLING HERRINGS, AND A BOY (M. 256a).

GENERAL FABRITIUS.

187. A MAN WITH A HALBERT (M. 168).

BARON VON LIPPART.

188. REMBRANDT'S FATHER AS AN ASTRONOMER (M. 133).

Bust, facing three-quarters to r. ; he wears a purple cloak, and on his head a green hood ; he is studying a

globe, of which part is seen in the lower *r.* corner. Background green. Signed over the globe: G Dou (a forgery).

P. 15 in. × 12 in.

RIGA.

COUNT FR. WIL. BREDERLO.

189. PORTRAIT OF A MAN (M. 149).

In an arched window with a looped-up curtain; background dark. He has long, iron-gray waving hair hanging over his dark blue-green cloak; a brown jacket and white collar. Signed, below the window, almost illegible.

P. 10 in. × 9 in.

WARSAW.

LAZIENSKI PALACE.

190. A MAN PLAYING THE VIOLIN (M. 172B).

An exact replica of the picture in the Dresden Gallery; *ante*, No. 112. Signed and dated as that is.

191. AN OLD WOMAN (M. 204).

She holds a pocket-handkerchief in her withered hands.

SWEDEN.

STOCKHOLM.

MUSEUM.

192. MAGDALEN (M. 10).

She sits in a cave by a rock. Her clasped hands rest on an open Bible, and she gazes at a crucifix with tearful eyes. She has long fair hair; a dark-coloured bodice and brown petticoat. Signed, above the book to *r.*: G Dou. [393.]

P. 10 in. × 7 in.

193. PORTRAIT, PROBABLY OF HIMSELF (M. 116).

A young man with waving hair sits on a chair, half

to *l.*, smiling at the spectator. In his left hand he holds a glass, his right hand on his hip ; to *l.* a window with a jug on the ledge. [394.]

P. 7 in. \times 6 in.

COUNTESS A. SPARRE.

194. TWO BOYS BLOWING SOAP-BUBBLES (M. 267).

On a table are a basket, a gourd and a turban, and on one side a skull, an hour-glass and a hat of which only the feather is visible. Behind the table stands a boy, with light hair, facing the spectator and looking at a soap-bubble in the air. Signed : G Dou.

P. 19 in. \times 15 in. Ex., Stockholm, 1884.

SWITZERLAND.

GENEVA.

COLL. LÉOPOLD FAVRE.

195. AN OPERATION (M. 96).

In the middle of a large, bare room, with a boarded floor, and a staircase on one side, is a round table with various instruments and brass vessels ; a peasant sits in an armchair by the window to *l.*, and an old doctor, with a cap on and a fur-lined cloak, is operating on his head. An old woman in the foreground to *l.* watches him in anxiety ; a servant stands behind the table.

P. 15 in. \times 18 in. An early work of about 1635.

UNITED STATES.

CINCINNATI.

MUSEUM. ON LOAN BY MR. MCALPIN.

196. AN OLD SCHOOLMASTER (M. 80). [80.]

Painted in 1672.

P. 7 in. \times 5 in.

NEW YORK.

MR. YERKES.

197. HERMIT (M. 27).

He sits in front of a cave reading a book which lies before him on a rock. In his left hand he holds his spectacles, and turns over a leaf with his right; near him, to r., is the trunk of a tree.

P. 16 in. x 12 in. Originally a head only, but enlarged by Dou himself. Sm., 84.

APPENDIX

(The numbers refer to the catalogue.)

I. A LIST OF THE PICTURES BY DOU RETURNED TO SPIERING BY QUEEN CHRISTINA IN 1652. FROM OLAF GRANBERG'S "COLLECTIONS PRIVÉES DE LA SUÈDE," XXV AND XXIX

1. A picture representing in painting a little boy, a maid-servant and a spinner, with a case in ebony wood, given by "Sieur Spiring."¹
2. A little picture of a maid chopping cabbages.¹
3. A little picture of a man playing the violin from a tablature. [No. 32.]
4. A picture representing an old woman with a book and her distaff.¹
5. A picture of an old man about to write, having before him a book, a globe and a skull. [No. 59.]
6. A picture of an old man holding a sand-clock (hour-glass) in his hand.¹
7. A picture representing a monk with a book and a crucifix before him. [? No. 107.]
8. A picture of a Dutch woman who is making lace.¹
9. A picture of a monk on his knees with a book and a crucifix before him, in a case of ebony wood. [? No. 107.]
10. A picture of an old woman peeling apples, with a seat near her, in a case of ebony wood. [No. 94.]

¹ Not included in the catalogue in this book.

II. A CONTRACT CONCERNING CERTAIN PICTURES
BY DOU, SEPTEMBER 18, 1665, AND A LIST OF
THEM

PROT. NOT. A. RAVEN, LEYDEN.

September 18, 1665.

I, the undersigned, hereby declare that I have given over my front room to the sole service and convenience of Johan de Bye and that from this day for one year or for so much longer as shall be agreed under my signature the aforesaid room shall be used for the placing and suitable accommodation of certain pictures by Monsieur Douw belonging to the above named de Bye, to be placed there in a suitable manner; the which pictures particularized piece by piece hereinafter I expressly promise to take good care of as though they were my own and to deliver them again to the above named de Bye at any time to be named by him, and I shall for this by agreement with the aforementioned de Bye receive the sum of forty gulden.

I promise that I will give over to the said de Bye alone the key of the room above mentioned and will keep no duplicate, and will open the said room to no one but in the presence of de Bye or by his order written and signed, also that de Bye himself and those whom he may permit shall daily have access to the said pictures excepting on Sundays. And for security I hereby pledge my person and all my possessions present or future without exception, etc.

JOHANNES HANNOT.

And here follow the pictures, all in cases :

1. A large daylight piece, with four figures : a sick woman with a doctor and a vessel ; an ewer on the outside.
[Nos. 79 and 85.]

L

2. A lady playing on the clavicembals (or virginals) with a hanging; daylight. [No. 26.]
3. A candle-light piece: three persons playing cards. [No. 7.]
4. A market girl in a window; a vine; a market bucket, in which is a fowl.
5. A large piece: a hermit praying, kneeling before a crucifix; outside a lighted lamp and death's head.
6. A naked swimmer and a tree. [No. 183.]
7. A goat and landscape.
8. A candle-light evening school, with many figures. [No. 157.]
9. A naked woman, rubbing her foot with her hand. [No. 181.]
10. A girl in a window, pouring water out of an earthen jar on a pot of pinks; candle-light.
11. Gerridt Douw his counterfeit in little.
12. A girl in a window, setting a candle in a lantern; a candle-light piece.
13. A double piece; outside a curtain, a clock and a candle-stick; and within a candle-light piece, being a cellar. [Nos. 121 and 122.]
14. A candle-light piece: a *niche* with a vine, and a cover.
15. Douw himself with his father and mother.
16. A naked girl combing her hair. [No. 182.]
17. A girl in a window with a parrot and cage.
18. A candle-light piece, with an astronomer.
19. A girl in a window partly open, with a bunch of grapes in her hand; a double piece: outside a lamp, candle-light. [No. 172.]
20. A trumpeter blowing, with a silver leather. [No. 80.]
21. A woman counting money with a gold leather. [No. 16.]
22. A double piece: Douw himself with a flower-pot; outside a candle-light piece.

The pieces that here follow have no cases :

23. First one with a frame, being a girl playing on a *claversingel* (or virginal).
24. A girl leaning over a balustrade with a cover lying over it.
[No. 4.]
25. A girl—a lacemaker—with a book in the window ; without a frame.
26. A person with a glass with red wine in his hand ; without a frame.
27. An old woman with a book before her ; without a frame.

Actum, etc.,

JOHANNES HANNOT.

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